How Much Will Viet Peace Cost ? p. 10

B.A.D.

Complimentary

Vol. VIII/No. 15/Three Sections/112 Pages

April 10, 1973

INSIDE CHINA

A New Report

Two Boston Women Recount Their Unusual Stay in China p.28

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FRANCO ZEFFIRELLI

Italian film and stage director Franco Zeffirelli, already noted in this country for his *The Taming of the Shrew* and *Romeo and Juliet*, discusses his latest film, *Brother Sun, Sister Moon*, a biography of St. Francis of Assisi. Listen on page 4 of the Third Section.

THE BEST SHOW IN TOWN

The best show in town goes on next week. The performers are Judge Wyzanski and an offensive cast of thousands. The judge's decision on how to get more non-whites onto police forces could well affect the hiring policies of the state, Massachusetts' largest single employer. Page 3, First Section.

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Owen Slade's Need to Know

Q. I am interested in joining an organization of human aid such as the Peace Corps. Could you give me a little information on any such organizations, especially non-governmental and, more important, how I might contact them? — P.K.L., Foxboro.

A. Only the Peace Corps is quite like the Peace Corps. The International Red Cross has aid programs in different countries but as an American you can only join the American Red Cross (which usually means USO's abroad). They do a lot of emergency relief work in the U.S., so you might want to consider work there. I'm not sure what specific kind of program you want but suggest the booklet *Invest Yourself* put out by the Commission of Volunteer Service and Action. The summer and year-long volunteer opportunities in the U.S. and abroad include work camps, institutional service community action, and organizing projects. Send $1 to the Commission at 475 Riverside Dr., Rm. 665, New York, N.Y. 10027 Civic Center and Clearinghouse, Inc. has files on various volunteer programs in the Boston area. Contact them at 14 Beacon St., Boston, 227-1762. You also might want to consult the People's Yellow Pages, put out by the Vocations for Social Change (353 Broadway, Cambridge, 661-1571). The PYP contains listings of many organizations (mostly around Boston) that need volunteer help or could send you somewhere else.

David Bowie: Change a Guitar into Water?

Q. Will David Bowie ever be in a movie? I'd love to see him on the silver screen. — F.F., Mattapan.

A. Yes, he'll be starring in the dramatization of Robert Heinlein's *Stranger in a Strange Land.*

Q. Can you please let me know if Leslie Howard is the father of Trevor Howard? Thank you. — M.L., Lexington.

A. No, no. But Leslie was old enough to have been Trevor's father. Born in Kent, U.K. Sept.29, 1916, Trevor was the son of Arthur John Howard and Mabel Grey (Wallace). He studied at the Royal Academy of Dramatic Art and first appeared at the Gate Theatre in "Revolt in a Reformatory." After serving in the armed forces from 1940 to 1943, he played Captain Plume in "The Recruiting Officer" in Nov., 1943. Later, he began acting in films, most notably "The Third Man," "Sons and Lovers," "Ryan's Daughter," and "The Charge of the Light Brigade." Leslie Howard, born Leslie Stainer on April 3, 1893 in London, was a British actor, director, and producer. He served in the British Army during World War I until invalided out in 1917. Leslie is most remembered to romantics as Alan Squire in "The Petrified Forest" and Ashley Wilkes in "Gone With the Wind." His last role was as Reginald Joseph Mitchell, the designer of the British Spitfire fighter plane in "Spitfire" (1943). In April, 1943 Leslie went on a lecture tour of Spain and Portugal. That June, en route from Lisbon to London, the British transport plane he was travelling in was shot down. All passengers were presumed lost.

Reader's Department

C'mon Owen — how can you misspell Mr. Steven's last name like that? It's Georgiou!!!

Regards,
Zeeto, The Heights,
Boston College

The brain is still working fast but the old fingers aren't so nimble anymore. It's especially hard to use the fancy new typewriters here. — Owen.

Dear Owen,

Recently in your column someone suggested using sand and whiskey to get rid of body lice and crabs. Please send me the name and address of that person so I can ask whether to use Scotch or Bourbon.

Yours truly,
Ed Barsamian,
Arlington.

I'd suggest experimenting to see what your crabs prefer. (After all, there's no disputing taste.) It may turn out that some crabs are teetotallers, perhaps belonging to the CTU (Crabs' Temperance Union.) — Owen.

Want the facts? Have something you need to know? Write: Owen Slade c/o Boston Phoenix, 1108 Boylston St., Boston, Mass. 02215.

Mail

A KID GURU

To the Editor:

Ms. McAfee's article on "Why follow a Kid Guru?"), in the Boston *Phoenix* is a classic example of a Composition Fallacy — taking a minor, non-typical part of a larger movement (Hinduism), judging it by a rather irrelevant set of standards (in this case, Ms. McAfee's), and then assuming that what is "true" of the parts will also be true of the whole.Guru Maharaji is certainly not the only guru to come out of India, or whose teachings have reached the West; there are many more whose ways of life are as radically opposed to contemporary "American culture" as anything coming out of modern political revolutionaries (in somewhat different ways, of course).

To see "caste" or "spiritual movements" only in political or eeonomic terms is to use Western terms to define a non-Western phenomenon. And God only knows that the last thing India (or for that matter, Vietnam or the American Indian Movement) needs is another unsolicited platitudinous white Westerner telling that culture what its problems are and how to solve them. Many of the world's problems stem from that very issue (and contemporary India is perhaps far more "Westernized" than Ms. McAfee would care to realize).

Many classical and modern philosophies in India *have* been developed in earthly realities, and Indian religious thought is far more complex than Ms. McAfee evidently realizes. She claims that perhaps the most relevant idea for today's "politically hip" young, is the notion of cyclical time. Yet this is a view which cannot simply be "taken out" of Hindu thought and "put in" to the Western view without greatly affecting other views as well.

Might I suggest to Ms. McAfee that she consider another worthwhile issue — the only largescale application of nonviolent politics in recent times, that of Gandhi (Ms. McAfee's ideas on the origin of Indian nonviolence are also *very* questionable). She might consider that Gandhi argued that true, political non-attachment demands that you cannot be overly attached to anything that someone else can take away from you. The *real* struggle consists in changing the *mentality* of the oppressed *and* the oppressor, not in merely changing the apparatus by which power is wielded. Both these ideas seem to be quite close to what Malcolm X and Karl Marx (see his *Introduction to Toward the Critique of Hegel's Philosophy of Law*(were saying, and I daresay that Ms. McAfee would not consider *them* irrelevant.

Regarding Ms. McAfee's comments on caste, let me say this: that many of the classical and modern teachers of Hindu thought have argued against caste and have felt that it has certainly outlived any usefulness it may have once had. In addition, many religious leaders were *sannyasi* — without caste. Here in America we have the very same form of "oppression and slavery," in a more subtle form (i.e. thinking of a person primarily in terms of his job, and thinking of success largely in economic terms) and a more sterile form (because most of our Untouchables are invisible, Third World types).

It cannot be denied that Indian religious thought has undergone many somewhat spurious deviations since it has been introduced to the West; we can only hope that its failures do not match the epic proportionsof many Western ideas which have been introduced to India, Yet I would caution Ms. McAfee and the editors who let her article slip by, not to lump the legitimate values of a way of life into the same stereotype with the somewhat spurious ones.

Victor P. Bradford
Bedford

UNHAPPY IN VIENNA

To the Editor:

In reply to the article on Vienna by Ms. Rothchild on p. 22 of your edition of Monday, March 19, 1973, I wish to submit this letter for publication:

Dear Ms. Rothchild;

I noted your article in the *Phoenix* and could not quite tell what to make of it. Are you bitter? Nonplaused? Astounded? Or just so unaccomodationg to other life styles as not to be able to appreciate anything other than your own preference for the funky veneer of contemporary American "twen" freakiness? How deeply did you probe into the people you met? What did you learn from *them*? Or didn't you bother to squeeze any facts or conflicting impressions into your own narrow frame of references?

Reread your story several times and gathered two facts from it — You did not have a nice year in Vienna, and you are happy to be back.

I regret that your stay in the petite democratic republic's imperial capital turned you off but I fear you were never "on." I am more disturbed, however, by your generalizations. They smack of an hysterical Hadassah-schwester's pointed-finger disparagement/outrage which reek more of my ill-informed great-aunt's rantings than knowledgable criticism.

I don't think that the Austrians dodge the miseries of the recent past anymore than we. As we are both citizens of a country which has perpetrated more than its share of rotten deeds on its own citizens, not to mention most of the rest of the world, because of their race, color and creed and our greed for the almighty buck, we should be the last to cry "Shame!" (I'd hesitate to say that we pursued these policies with the scientific thoroughness utilized by the Germans as official state policy as we did not have the personnel. Our would-be implementors don't usually qualify for the civil service lists or election. Father Coughlin was not selected, you know.) We are among the first when it comes to burying our sins and glossing over our outrages be it against the Blacks, the Indians, the Vietnamese, etc.

If you went to Mittel Europa rooting about for collective war guilt, Jew-guilt and the rest, I'm afraid you just won't find it. Natural attrition is doing wonders eliminating the scum who perpetrated so much of WWII as well as the silent majority who went along for the ride. As for people under 35 today, the general attitude is:— "It wasn't our fault!" And they are right. So don't pass the torch onto a new generation; why should they expiate the sins of their parents? Poor devils have to live with it, anyway. The bespoken-overcoat scene went out 10 or 15 years ago.

(During the course of my 10 years' residency in Central Europe, I encountered antisemitism personally, overtly directed towards me maybe six or seven times, far less than on an Ohio college campus 15 years ago. What was embarassing was having to wexplain and defend my country's involvment in Vietnam, our racial miseries and "screw-thy-neighbor"capitalism.)

I will agree with you that Alte Wien meanders among the centuries (as does Rome albeit on a far grander scale). I think they call that "Old World Charm" and thousands of people are looking for that as they can't seem to find it at home seeing as we have little thought for preserving the better qualities of our relatively short past. Personally, I feel that "I hoab die Ehr', Gnaedigste" although slightly unintelligible still smacks sweeter than "Wha's happenin' baby!"

I sympathize with you in your pleasure at returning to New England. Living in the Hub we can enjoy the full gamut of scenery from the coastal sting of the sea Down East to the rocky majesty of the White and Green Mountains along with the wilderness of Maine and the rolling countryside inland. Alas, poor, landlocked Vienna. And our ethnic-racial mixture is certainly as rich as the Danube capital's.

But, despite our self-inflicted monniker "Athens in America," we suffer great cultural deprivations. And these are inexcusable. We don't even have a permanent theater capable of housing an opera company or ballet troupe while Vienna hosts its magnificent Statsoper, Volksoper, Theater an der Wien, Burgtheater and some six other smallersized homes for operetta and musicals. Vienna has *two* outstanding symphony orchestras (the Philharmonic and the Symphoniker) compared to our fine BSO; can one mention our dog-dirt littered Commons in the same breath as the Prater; is Faneuil Hall equal to the majestic beauty of the Belvedere or Schoenbrunn (the Harvard Club is the closest comparative I'm familiar with in Boston for comfort and tradition); or should Government Center take precidence over the Hofburg based on its efficiency (sic), sanitary facilities and central heating?

The list of comparisons concerning the advantages and failings of both cities is endless. If it were a matter of having of having one's "druthers" I'd like to nominate two that weren't mentioned in Ms. Rothchild's story: sipping Heuriger in some little garden Gaststaette in Nussdorf or walking along the rustic country paths near the Eroica-Weg in Heiligenstadt which, to my way of thinking, is a vast improvement over drinking pasteurized, imported suds at $1 a 1/3 liter or tripping down Boylston.

Nevertheless, America is still the land of unparalleled economic opportunity even today, so I'm back, probably to stay. Fortunately, I'm into a profession which draws heavily on its European antecendents, one which serves to improve the quality of life, a concept we Americans can learn a lot about from the Viennese. But that is a concept which just didn't come across to you during your year abroad. And that is sad.

Tom Lipton
Boston

CAMDEN 28

To the Editor:

Thank you for Kip Tiernan's article (March 20) concerning the trial of the Camden 28. We in Boston need to hear more aboutit, who is involved, why these people were set up to be busted for this. Our brother and sister Bostonians on trial would appreciate encouragement from home. Please more articles and news concerning events surrounding this historical event.

Ruth M. True

Michael Dubo photo

Jack Savenor: He Gave In

Boycott Not Over?

By Sharon Basco

Jack Savenor, butcher for Julia Child and other fashionable elite in Shady Hill, wasn't planning to eat meat last week.

"I've been on a diet of cheese souffle and fish because of this meat boycott," he said. "But last night my wife cooked up the worst awful mess, something with fish and. . .well, to tell you the truth, I have no idea what else was in it, but it smelled to high heaven. I just dumped it and had a steak."

Savenor says that meat sales at his supermarket on Kirkland Street in Cambridge were down about 70 per cent last week. But he, as most grocery store owners, had prepared for the boycott. "I ordered about 70 percent less meat for this week. It all worked out okay."

Three part-time workers and four full-timers were sent on vacation from Savenor's Supermarket last week. They'll be back this week. Many meat cutters won't.

The Amalgamated Meat Cutters Union said that half their 1,200 membership is now out of work. Some 200 workers from Local P-575 have been laid off because wholesalers are caught in the squeeze between increasing prices in the Midwest, declining supply and decrease in orders.

Yet meat prices don't seem to be dropping appreciably. "They're keeping up prices artifically," SCRIMP (Save Cash-Reduce Immediately Meat Purchases) founder Diane Fullman said. "There's a unified front in the meat industry, holding back produce so they can manipulate prices. They think it's worth it to keep prices up this week even though the demand is down."

Boycott organizers say they don't expect prices to drop radically because of one week's boycott. They're encouraging people to reduce meat purchases throughout the month, and observe three or four meatless days a week until the first week of May when the full boycott begins again.

One Chain Rolls Back

One New England food store chain has rolled back meat prices already. Last week Big G Discount Food Stores (with stores in Connecticut, Rhode Island and Massachusetts) lowered prices on more

/Please turn to page 13/

Zap! Zam! Wyzanski Hits Police Exam

By Kerry Gruson

The best show in town this week is scheduled for 10 o'clock Wednesday morning in courtroom six of the post office square federal building. There Charles E. Wyzanski Jr., an inspired, articulate always startling performer and federal judge, will get his first crack back at a cast of thousands which has been clamoring for his head all week.

At issue is the outcome of a three year old court case to increase the tiny representation of non-whites on the state's police forces.

Everyone agrees change must come to Boston's over-age, lily-white force which has only 64 blacks and 2 Puerto Ricans cops in a department of some 2800 men, about 2.3 per cent non-white in a city where more than 16 per cent of the residents and 40 per cent of those arrested are non-white. The question now is how; and of course that really means how much.

This question has had liberals tearing their hair out since the late sixties when it became obvious voluntary "freedom-of choice" integration was not working in either the South or the North, that it was not enough merely to offer equal opportunity. The debate,as Wyzanski phrases it, is between those who believe the best the state can do is extend "equal protection" as stated in the fourteenth amendment and those who believe we must discard the fourteenth and move towards "special protection" for the historically oppressed. Restated: Is it enough to cease discriminating or must we discriminate in reverse to eliminate ancient wrongs?

There's a lot more than the racial composition of the police at stake in the answer. The key word in this debate is "-quotas", a word which like "busing" has assumed meaning and context far beyond the dictionary definitions. In a brilliant, puzzled memorandum on the police case

Judge Wyzanski: Under Fire Ted Polumbaum photo

filed in federal district court two weeks ago, Wyzanski defined the battle lines. "The way one votes on it (the quota system) is probably a reflection of one's whole philosophy and probably one's age, one's ethnic background, and possibly even one's sex. Of course women think they are equal to men; but because of the cultural lags in society and training to which women previously have been exposed or not exposed women en masse are not equal to men en masse for all types of jobs. Nor are blacks, nor are Spanish-speaking people. Yet maybe we cannot wait until equality and competence are achieved. Inasmuch as inequalities are due less to genetic than to cultural factors, perhaps society has to meet the revolutionary demand for equality by according it now, in spite of the differential consequent upon historical injustice."

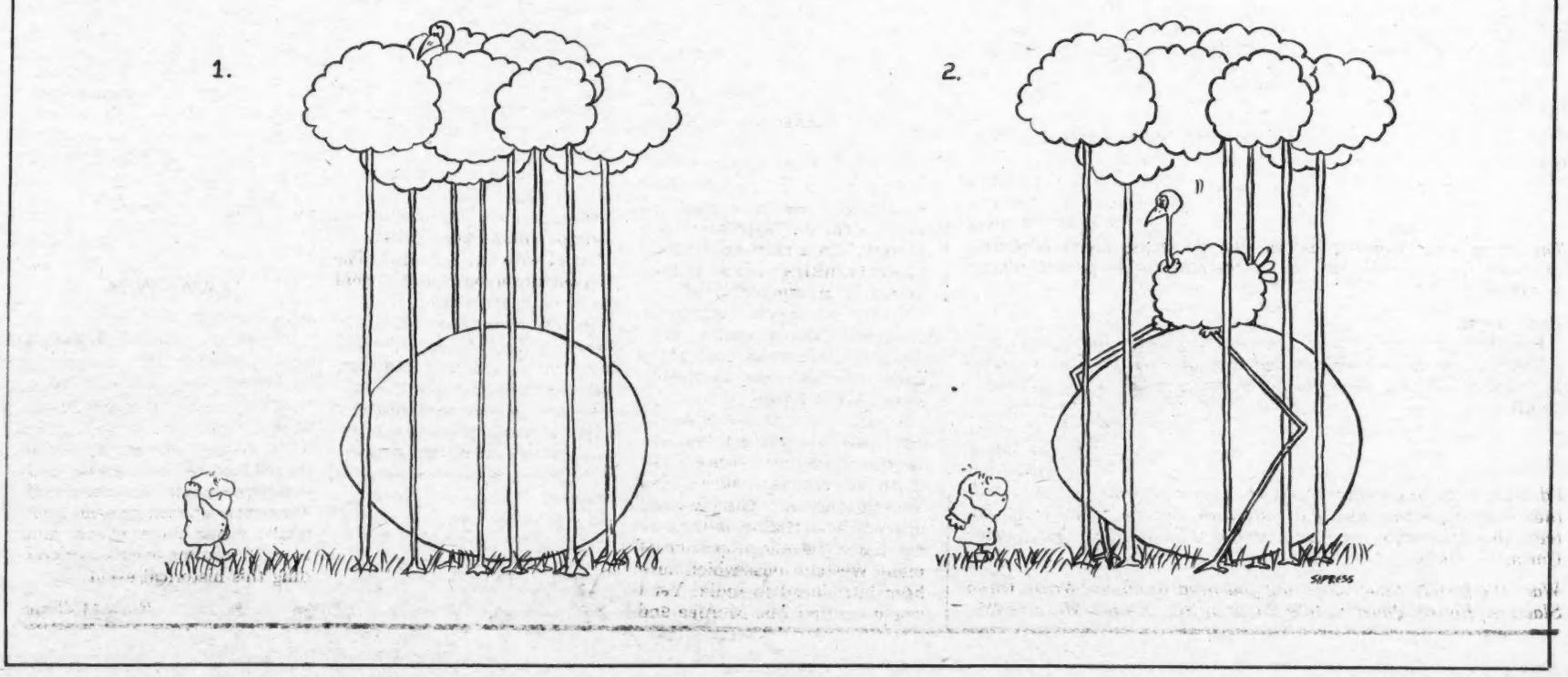
Bravo Judge Wyzanski. He's come along way. Just two years ago the Judge argued on the same case that the civil service exam used to qualify persons for the police force bore no relation to the realities of the job (they were "Alice in Wonderland questions he said then) and should therefore be declared invalid, but that non-whites who failed the test had not been specially discriminated against. And this despite the fact that only 25 per cent of the blacks and 10 per cent of the Puerto Ricans who took the test passed, while 65 per cent of the white testees made it.

The numbers game is the basis of this case. Crucial details have been drowned in a tide of emotion stirred up in part by the press. To recapitulate briefly: First the court ordered a new, non-discriminatory job related exam to be given to establish a new hiring list. Non-whites who had taken the old exam after 1967 and passed the new exam would be put in a "priority pool" for hiring.

Act Two is the perfect bureaucratic farce. A consulting firm, Bio-Dynamics, got almost $50,000 out of the state Civil Service Division to come up with this new test. They printed three volumes of findings, exploring just what a policeman's job is and what qualities it requires. They queried police chiefs around the state and came up with the following pearls: "A police patrolman in the performance of his duties maintains order, keeps the peace, enforces the law, and serves the public." The ideal police patrolman is "a mature individual with average intelligence and substantial common

/Please turn to page 34/

Sipress



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Great Cedar Swamp

Attorney General Robert Quinn's office filed suit last week to stop the Cumberland Farms Dairy company from clearing the 1900-acre Great Cedar Swamp in southeastern Massachusetts (see "Wetlands Loophole Attacked," *Phoenix*, April 3).

At the same time the AG's office sought to stop Cumberland from dumping cow manure at another site near the swamp.

The action was filed in Federal District Court under the National Environmental Policy Act. A hearing on the AG's request for a temporary restraining order was scheduled for last Friday.

Troy

Lawyers appointed by the state's Supreme Judicial Court (SJC) in the proceedings against Jerome Troy, Dorchester District Court presiding judge, have filed new charges against him.

The document containing the new charges, resulting from an exhaustive investigation of Troy's off-the-bench activities, has been temporarily impounded by the SJC.

The full SJC will meet this week to hear motions on the case. The court is expected to decide whether the new charges should be released.

The SJC hearing on the motions will be held at 9 a.m. this Wednesday, April 11, at the Suffolk County courthouse in Pemberton Square.

Park Plaza

Opponents of the $266-million Park Plaza project testified before a legislative committee last week against two bills that could be used to make Park Plaza a reality.

They were joined in their opposition to the bills by state Community Affairs Commissioner Lewis Crampton, who replaced Miles Mahoney in that post.

The first bill, House 4066, would allow urban renewal authorities to sell bonds and then turn over the proceeds to private developers. The developers would pay back the money at a low interest rate.

The bill would "quite probably" be used to help finance the Park Plaza Project, according to Boston Redevelopment Authority (BRA) legal officer Jay LaCroix. The BRA's plans for Park Plaza call for $120 million of such bonds.

The bill was filed in December at the BRA's request by state rep Barney Frank (D-Beacon Hill).

"The one assurance I got from themwas that this had nothing to do with Park Plaza," Frank said two weeks ago.

When the bill reached the Urban Affairs Committee last Thursday, Frank knew otherwise. He showed up at the hearing to oppose the bill he had sponsored.

"I have discussed it with Mr. (Robert) Kenney (BRA head), said Frank, "and he said, 'yes, the bill might be used for Park Plaza.' "

"I don't believe Park Plaza should be constructed and I don't believe the legislature should enact a bill...whose purpose is to facilitate Park Plaza," said Frank.

The second bill, House 4069, would erase one of the state's key requirements for urban renewal projects — the plan's financial soundness. The bill would require renewal financing plans to be "acceptable" instead of "sound."

In addition to Frank and Boston City Councillors Christopher Iannella and Dapper O'Neil, Commr. Lewis Crampton of the state Department of Community Affairs (DCA) testified against 4069.

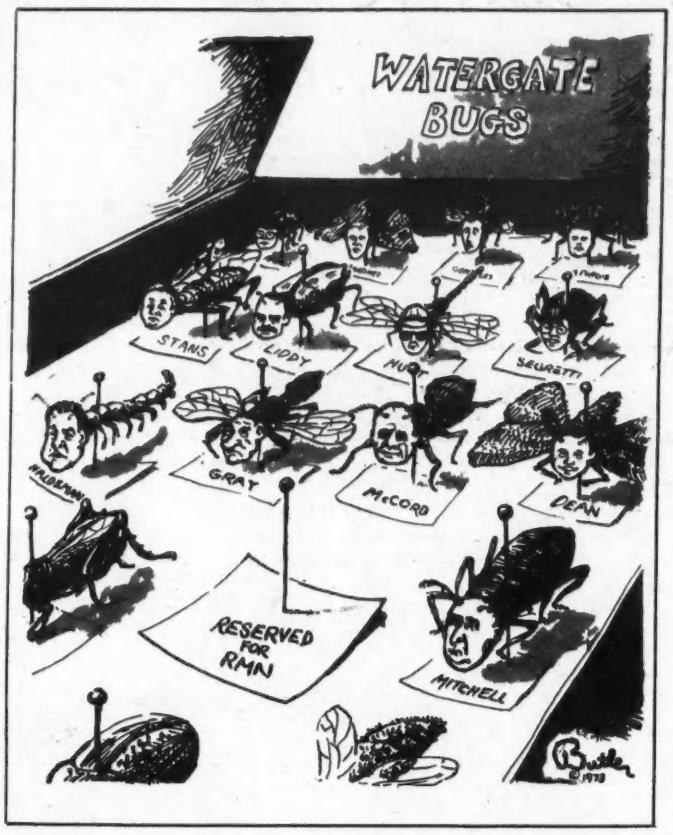
"No commissioner should find... a plan financially acceptable unless it is financially sound," said Crampton.

After reading a formal statement of opposition to 4069, Crampton called 4066, the bill filed by Frank, "a good principle, poorly drafted."

Crampton may yet get a chance to support a bill similar to 4066. The BRA is presently redrafting the bill and it should get another hearing in late April.

Observers at the hearing said that House 4069, the bill that would drop the financial "soundness" requirement, doesn't stand a chance.

Guns & Butter



A Mother's Day That Works

The newly-formed People's Action Against Cutbacks will hold a combination press conference and public meeting at 8 p.m. Monday, April 9, at the Charles Street Meeting House, 70 Charles St., Boston. Childcare will be provided and women with children, especially working mothers, are urged to attend. At the meeting, called to announce plans for April 10, National Working Mother's Day, leaflets to be distributed on the 10th will be available. Throughout the country simultaneous actions—pickets, leafletting, guerilla theatre—are being planned to protest the proposed welfare cutbacks.

People's Action Against Cutbacks will also have a meeting at 1 p.m. Saturday, April 28, at 639 Mass. Ave., Room 314, Cambridge (Central Square above Woolworth's) to discuss further plans and actions. Anyone for more information, call491-1071.

The Innocent Bystander

Knight Errant

By Victor d'En Passant

When the great Macedonian chessmaster Otto Vortex came to Rahway, New Jersey, to defend his title against the brash Latin "enfant terrible" Rollo Fandango, he seemed, to those who knew him well, oddly out of sorts. Halfway through the third game, indeed, the crowd was heard to gasp in amazement as suddenly and without provocation the champion stood up and kicked the table, its contents and young Fandango to the far end of the room.

"I cannot continue to play under such conditions!" Vortex declared. "These television cameras, they must be removed once and for all!"

Onlookers smiled to themselves indulgently, and it was murmured in the halls that perhaps the old Balkan's mind was not all it used to be. What cameras could he mean? For the year was 1752.

Such is the toll that the game of chess can take upon those who dedicate their lives to it. Each generation must make way for the next, greener but bolder, rawer but hungrier. Who can explain it? Who can tell you why? Fools give you reasons. Wise men never try.

The recent Caspian Sea Invitational afforded us our first close look at the Soviet swashbuckler, Valeri Vishnu. Against the solid positional play of the veteran Mikhail Bobolink, young Vishnu let loose a dazzling display of fireworks that had the crowd on its knees pleading for more.

BOBOLINK (white)	VISHNU (black)
1. P-QR3 !	
	N-KB3
2. R-R2	

The key move of the Oleomargarine Defense. Bobolink does not hesitate to enter into a line that has been discredited for ages.

	N-N1 !!
3. N-KB3	N-QB3
4. NKVD	TRAC-2 !?!

Is nothing sacred? Can this pale excuse for a Ukranian dare to adopt the Bobolink Variation against Bobolink himself?

5. Q-P4 ?	

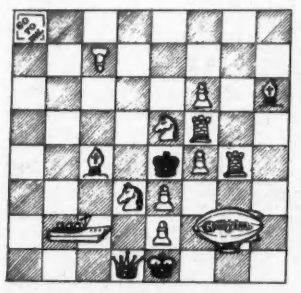
White wades into disaster. Another way to lose would be 5. P-QB1, R-O-R; 6. LS/MFT [or 6. PxP, PxP; 7. PxP, QxK; 8. PxP, PxP!! (if 8...PT-109; 9. E=mc² !!)], PFC-WW3; 7. MCMLXVIII, NAACP ??

	0-0
6. 0-0-0	

The wily pensioner tries to worm out of his difficulties by pretending he is playing tic-tac-toe.

	K-N5ch !!
7. Resigns	Resigns

[The judges were thrown into an uproar as both players resigned simultaneously, but after an interval of heated discussion it was decided to adjourn the match and occupy Czechoslovakia.]



Black to Mate in Three

Newly Published

The Wax Paper Gambit, (Declined). By Casimir Warfdale. 1850 pp. Translated from the Russian by Constance Garnett. A Book-of-the-Month Club Selection.

Long-awaited, ten years in the writing, this magnificent treatise could not possibly have come at a better time. The Wax Paper was out of fashion for a while, but is now enjoying a much-deserved renaissance among such younger players as Bruce San Moritz, the junior champic of Medford, and Hester Foxall, perennial contender in the women's twelve-to-fourteen division. This admirable study may not be the definitive work on the subject, but will doubtless be a prime reference tool for historians of the future.

The Complete Games of Haile Selassie. Edited and with an introduction by the Emperor.

The Way to a Grandmaster's Heart (is through his stomach!) Recipes for the Chess-Playing Man in Your House. By Mrs. Boris Spassky.

Notes of Interest

Does your arm writhe in pain after a hard tournament? You could be suffering from the agony of "chess elbow," If so, why not try the remedy endorsed by nine out of ten international grandmasters, "Victor's Checkmate Lotion," a mild salve available by mail order c/o the *Phoenix*.

Finally, this author will give a simultaneous blindfolded exhibition next Friday at 4:30 p.m. in the Callahan Tunnel.

(James Lardner, whose column regularly appears in this space, is currently on vacation.)

East Boston Suffers More Blows

By Howard Husock

Rep. Raymond F. Rourke, head of the House transportation committee, has no large airports in his district, but Lowell has no large numbers of construction workers needing employment.

Massachusetts Port Authority (Massport) Edward J. King's home in Winthrop, on the other hand, isn't far at all from the din of the airport he controls, but he says the noise doesn't bother him — the state's peace-torn economy does.

Gov. Francis Sargent says Logan Airport's noise and jet fumes that blanket East Boston and other harbor communities bother him a great deal — but if you've kept score this far you'll realize that the Governor is outnumbered.

Even if you add some 38,000 East Boston residents to the Governor's side, last month's events surrounding Massport's plans for yet more Logan Airport expansion prove that the score remains about the same.

March saw noise-plagued "Eastie" dealt a double blow. First, Edward King's announcement that he would push for extension of two Logan runways and new construction of a third. Then came a Raymond Rourke-led Legislature endorsement of the completely autonomous structure of Massport.

Airport expansion is far from news to the sleepless residents of East Boston. They tell you so if you can hear over the 80 decibels of 24-hour a day take-off noise that interrupts conversations and classrooms from Orient Heights to Neptune Rd. — or Runway 15-32 as its homeowners call it. They've watched their island erode before tunnels and runways for some 40 years.The trouble this time around though, is that they had their hopes up.

Five years after the battle of Maverick St. — when civil disobedience came to Irish and Italian families who blocked airport-bound Massport construction crews — Eastie residents had heard something about new transportation priorities in Massachusetts. A "people before highways" policy like the one they'd marched for in 1969 under the banner of the Greater Boston Committee on the Transportation Crisis (GBC) — the community coalition credited with reducing I-95 and I-93 to dotted lines on old maps, and that had supposedly prompted the state to put its money behind high-speed rail and other ground mass transit. Not airports.

Transportation for people who can't afford cars or planes, said Alan Altschuler, transportation secretary. Save the city's neighborhoods, make Massport responsive to the people, said Kevin White and the City Council, in rare agreement.

Edward King, however, apparently hasn't heard. Or perhaps he just doesn't have to listen. Not to Francis Sargent nor Sargent's appointee the chairman of the 7-man Massport board of directors, which, by law, answers to no one. After all, King is working with a solid majority on that board, as well as the highest paid lobby of any state agency, and with the support of hardship cases like the airlines industry.

So when Francis Sargent's national attention-getting November speech on transportation priorities left a vacuum in transportation building and left construction unions without a champion, Edward King moved to fill the void. With $5 million in new runways.

The new runways are designed primarily to handle a potentially doubled volume of commuter air traffic, mostly from the crowded East Coast corridor that already accounts for more than half of Logan's flights. That is also the corridor to be served most by the Sargent-proposed improved rail and bus service.

"Most of the people around here have never been in an airplane," said East Boston Little City Hall manager John Vitagliano, as he drove around the Jeffries Point and Bayswater sections of East Boston — areas to be directly affected by new expansion plans.

Some, however, have come close. Gloria Baptiste of Neptune Rd. says "the pilots come so close to my living room they do everything but drop in for coffee. And I'm scared they'll do that — drop in."

Kevin White's transportation advisor Fred Salvucci says "the Port Authority should be trying to clear up problems like Neptune Rd." Instead, says a recent headline in the activist East Boston Community News, "New Massport Plans to Create Two New Neptune Roads".

Ed King preferred to put it another way. "These extensions will, first and foremost, reduce noise and increase safety." he told the March 9 public hearing at which Massport requested $2.5

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Bill Purdy photo

In 1965, Logan expansion obliterated 70 acres of Wood Island Park — and left one solitary tree. On the site are Martin Coughlin and John Vitagliano of East Boston Little City Hall

Hospitals Don't Want Abortions?

By Constance Paige

Of the 7000 to 8000 Boston women who will want abortions this year, probably only about six percent will get them here.

Despite the Supreme Court's unexpected ruling on January 22 that abortions — *de jure,* anyway — could be had virtually on demand through the second trimestre of pregnancy, the fact is that an abortion is still quite difficult to obtain in Massachusetts, just as one might expect.

Although some groups are busy organizing free-standing abortion clinics, this option will probably not be available for some time. Meanwhile, the only facilities where abortions are performed, the hospitals, have reacted cautiously, and in some cases, downright obstinantly, to the liberalized law.

Of nine greater Boston area hospitals polled, only three had increased measurably the number of abortions they perform. These were the Boston Hospital for Women, Beth Israel and the Deaconess. BHW has doubled its capacity, from 20 per week to 47, and as such is by far and away the largest provider in the city. Beth Israel does 100 per month, as compared to 80 last year and the Deaconess only six in March compared to one in January.

Of the others, Mount Auburn had no figures available and University Hospital, Peter Bent Brigham, Newton Wellesley and Boston City have not yet responded to the new law. Massachusetts General Hospital has actually declined in its abortion rate.

Each hospital is different and therefore has its own internal reasons for avoiding compliance with the new law. In general, though, except for the hospitals like St. Elizabeth's in Brighton affiliated with the Catholic Archdiocese, the reasons for not increasing the abortion load stem from the peculiar politics which govern hospital policies, more than from religious or moral conviction.

At the granddaddy of them all, for example, the Massachusetts General Hospital, the residents, the so-called House staff who form the bulwark of the hospital's operating physicians, simply refused to do any abortions.

Spokesmen for MGH point out that the hospitals has no obstetrical service and that operating room schedules are already overloaded without an influx of abortion patients. Furthermore, the residents there, unlike those at many other Boston teaching hospitals, are in training in general surgery and have only a perfunctory exposure to gynecology. Apparently that's the way they'd like to keep it.

Said Dr. Buckman ("Jack") McTeek, head of the hospital's Abortion Committee which generates policy on the procedure, "The House staff I think by and large would rather take care of people with rather more exciting illness."

A woman doctor familiar with the internal situation at Mass. General had a different assessment. "(Residents) are not pushed by their teachers to take the opportunity to learn to communicate with their patients and understand their needs. We're sending to the clinic residents looking for surgery. We just let the boys cut and we have confession once a week and nobody ever says we ought to do things *this* way."

[Please turn to page 24]

BOSTON COMIX
ARE YOU READY FOR THESE NEW FASCION TRENDS?
DICK, IN OUR IMMORAL, DEGENERATE SOCIETY, SO BURDENED WITH ROBBERY AND RAPE, THE PRISONS ARE FILLED UNTO BURSTING! GIVE US GUIDANCE!
WELL, BILLY MY GAME PLAN ON THIS PROBLEM OF CROWDED PRISONS HAS TWO HALVES, LIKE FOOTBALL!
THE FIRST IS SIMPLE— WSSSSSSHHHCHK!!
AN EYE FOR AN EYE, EH? THAT'S ONE WAY TO "CUT DOWN" THE PRISON POPULATION...
IF ONLY THERE WERE SOME WAY TO MAKE SURE THEIR SOULS DON'T ENTER HEAVEN!
OH, I'M NOT PREPARED TO CONDEMN ANYONE TO ETERNAL DAMNATION!
AT LEAST— NOT UNTIL MY THIRD TERM! HAR HAR HAR HAR HAR!
HAW HAW HAW HAW
BUT LISTEN— THE SECOND HALF OF MY PLAN IS A SOCIAL EXPERIMENT OF UNPRECEDENTED DARING AND MAGNITUDE!
YOU'RE GONNA CHANGE CLOTHES?
NO, I'M GOING TO CHANGE THE COUNTRY! MY GAME PLAN CALLS FOR PRICES TO SOAR, CITIES TO ROT, AND JOBS TO SPEED UP! CHILDREN WILL GO HUNGRY! BLACK PEOPLE WILL GET NO JUSTICE! POVERTY! DESPERATION! COSMIC ANGST! YOU MAY NOT APPRECIATE THIS YET, BILLY, BUT THIS IS THE GREATEST PENAL REFORM IN THE HISTORY OF THE SOLAR SYSTEM!
YOU SEE, IF THE WORLD OUTSIDE PRISON IS AS BAD AS THE WORLD INSIDE, THEN JAILS BECOME OBSOLETE!
BRILLIANT! YOU'LL ACTUALLY BE ABLE TO PUNISH CRIMINALS...
HOWZAT?
...BY LEAVING THEM OUT OF JAIL!
PRAISE BE! YOU MAY HAVE INVENTED SOMETHING WORSE THAN THE DEATH PENALTY!
YES, I CALL IT THE LIFE PENALTY!!
AMEN!!
Gonick 4-3-73

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JOHNNY WINTER
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Music Hall
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Followup

Articles on Mental Health Had Wide-Ranging Impact

By Constance Paige

Like Corrections — but much less glamorous — Mental Health is one field in this Commonwealth which needs a good deal of re-examination. With this in mind, the *Phoenix* began recently to look into conditions at two very different kinds of facilities — one the small, private mental hospitals which administer electroshock treatment (ECT) and drugs almost exclusively to most of their inmates, and the other, the large state hospital which functions more or less as a custodial institution. The articles had wide-ranging impact.

A highly placed source within the Department of Public Health informed us that the Commissioner of Mental Health, Dr. Milton Greenblatt, was deeply disturbed by the "shock shop" articles which appeared shortly before Greenblatt announced his surprise resignation from the department.

Pursuant to the stories, the Department of Mental Health investigated Bournewood, one of the "shock shops," and found the hospital indeed violating DMH regulations in ten areas, including delivery of nursing, dietary and occupational therapy services, as well as procedures for admitting patients and signing them up for shock.

The DMH could have temporarily suspended or revoked Bournewood's license on the basis of this investigation, but did not, primarily because this agency traditionally shies away from exercising power. Instead, Department officials are trying to encourage Bournewood to comply with regulations.

The existing regulations, however, do not really come to grips with the problem of rampant abuse of shock treatment. A bill introduced by Senator Chet Atkins during this session of the legislature did seek to do that.

At a hearing of the bill before the legislature's Social Welfare Committee on February 13, DMH's legal expert Dr. A. Lewis McGarry convinced Atkins that ECT might be controlled better by stiffer department regulations than by legislation. Atkins subsequently withdrew the bill, but only after insisting that the *Phoenix* be present at a negotiating session several weeks ago when the new regulations were hammered out.

On reflection after the meeting, however, Atkins and others involved with the original legislation decided they may have to revive it after all, since the regulations are not strong enough. The Mental Health Department is reluctant to include a stipulation that would bar shock treatments for anyone at all under 13, and for anyone under 18 without the express permission of the Commissioner of Mental Health. This provision is particularly important since one local shock shop, Wiswall, has been able to get away with giving at least one adolescent more than 200 shock treatments.

Both the bill and the regulations will guarantee that patients will sign a release indicating that they understand what ECT is all about before they receive it. Also, the bill safeguards against the use of ECT on drug addicts and alcoholics (though not homosexuals), and requires hospitals and physicians to be specifically licensed to give it.

Running From the Press

The effect of another article on Boston State Hospital was slightly different. The story forced the institution's director, Dr. Jonathan Cole, to cancel a highly controversial research study on acupuncture. The *Phoenix* article charged that the man directing the program, Dr. Val Ellis, chose two willing drug addicts as subjects without taking into account the fact that the improperly sterilized needles he planned to use on them might expose other patients to hepatitis. Dr. Ellis claims that he changed his sterilizing procedure before any damage was done, but apparently Cole based his decision to can the study less on its merits than on the adverse publicity it aroused.

An unfortunate consequence of the Boston State piece was that it contributed to widespread demoralization of the overworked, underpaid and often highly conscientious employees there. The article focussed on the deplorable conditions at the hospital. While no specific charges were made against employees, many felt that by implication the blame was placed on them rather than on the hospital administration and the mental health system at large.

When asked whether the article applied additional pressure towards changing the hospital, one doctor replied, "There is some pressure — for everybody to quit."

This was hardly the intent in writing, of course. It may be of some small solace to those who thought they were "misrepresented" that officials within the Mental Health Department were disturbed by the article. Dr. Robert Kaplan, the Department's Inspector of Facilities who left Boston State only a year and a half ago after some years as assistant director, was astonished to find that the hospital had deteriorated quite so badly since he had been there. Kaplan acknowledged that the fault lay not with individual attendants, nurses or doctors, but rather with an ineffectual administration and an unsympathetic legislature. For his part, he is committed to trying to straighten out the unwieldy bureaucracy that burdens the hospital and to getting the place cleaned up. He argues that articles like that on Boston State make his job easier by jarring the Mental Health Department and the public.

Whether he actually can exercize much influence, however, is questionable. The Mental Health Department by and large is committed to quite a different course, beefing up outpatient facilities and community health at the expense of inpatient programs. State hospitals, moreover, and particularly Boston State, have long been havens for research and resident psychiatrists' training, rather than asylums for the troubled, poor and sometimes belligerent patients who come there. Finally, under Nixon's regressive leadership, the monies available for any kind of psychiatric care are drying up, and it is unlikely that what is left will be spent on bettering Boston State.

One additional result of the articles was a flood of calls from ex-patients at Bournewood and Boston State who applauded the publicity, substantiated the charges and expressed hope that someday change would come.

Hub Protests Thieu Visit

By Susan Phillips

As you fill out your income tax form, remember that 60 cents out of every tax dollar goes toward bombing Cambodia and keeping over 200,000 political prisoners (including, students, professors, Buddhist monks) imprisoned and tortured in South Vietnam. And when Nixon and Thieu spent four hours and 25 minutes "in discussions" (according to *The Boston Globe*, April 4) last week, you can bet your W-2 form that they weren't discussing peaceful uses for the $1.9 billion in military aid and $500 million in economic assistance that South Vietnam is currently receiving from the U.S.

To protest Thieu's visit and U.S. aid to his monstrous regime, 400 prople gathered at the John F. Kennedy Federal Building in Government Center at 4 P.M. last Thursday, April 5. For two hours, we marched in a slowly-increasing oval around the pillars in front of the building, carrying signs, passing out leaflets.

At the same time, about 60 people stood on the "if you lived here, you'd be home now" overpass at Leverett Circle waving NLF flags and cheering the homebound commuters who stopped to honk their horns in agreement. At 5:30 they descended and walked down Cambridge Street to join the pickets at the JFK Building, where they scattered the flags among the crowd. By 6 P.M. the flags were folded, the marchers were leaving by MBTA, car, or foot, and only the police remained — safely and warmly inside the JFK, where they had been the entire time, avoiding strong wind and peaceful marching.

No Concerts On Common This Summer

By Tom Sheehan

Summerthing's Sunset concert series on the Common won't be on the Common this year. It won't be downtown. It won't be directly run by Summerthing, and it might not even happen.

Unsolved noise, traffic and garbage problems — and the opposition of the powerful Beacon Hill Civic Association — have pushed the concerts off the Common, City Halls says.

The fact that the concerts, if they occur, won't be on the Common is disturbing to some.

"Looking over the city, I've come to believe there's no better place for these things than the Common," said Jack Powers, a longtime Summerthing coordinator.

"Traditionally, the Common has been made available for sensible community use," said Powers. "That's where things happen in Boston: demonstrations, rallies, marches of irate mothers against bussing, whatever."

"The Common shouldn't be the private preserve of Beacon Hill," said Powers.

"And the new site they're thinking of invites certain problems the Common didn't have," he said. "Whoever's in charge of security will have some challenging problems to face."

The site under consideration is a state secret. A Summerthing spokesman said last week the site is not in downtown Boston. And George Davis, the man who largely has run the concerts in the past and who wants to do so this year, would say only the site is "easily accessible by mass transit."

"We're moving from the Common," said Davis, "because of the large impact burden on the surrounding neighborhood."

"What he means," said one City Hall aide, "is that all of Beacon Hill was ready to string Keven White up."

The concerts met with severe criticism last year from some Beacon Hill residents. Boston Police Capt. Henry Coughlin of District One, which includes the Common, said last week that the "big problem" in the past "was all the goddamn complaints from Beacon Hill."

"You had the problem of a tremendous number of people coming from all over Hell's Creation," said Coughlin. "And Jeezus, it was unbelievable, it was absolutely unbelievable, all the garbage and such."

Coughlin said concert-goers "murdered the goddamn grass on the Common."

"Jesus, Mary and Joseph, you'd see parcels and bags and everything all over the goddamn Common," said Coughlin. "And when they had an overflow, they'd go in there and sit in the Public Garden. They ruined the goddamn Garden trampling over it."

Capt. Coughlin said there were "no big police problems" at the concerts, nor was there any towing of cars specifically because of the concerts.

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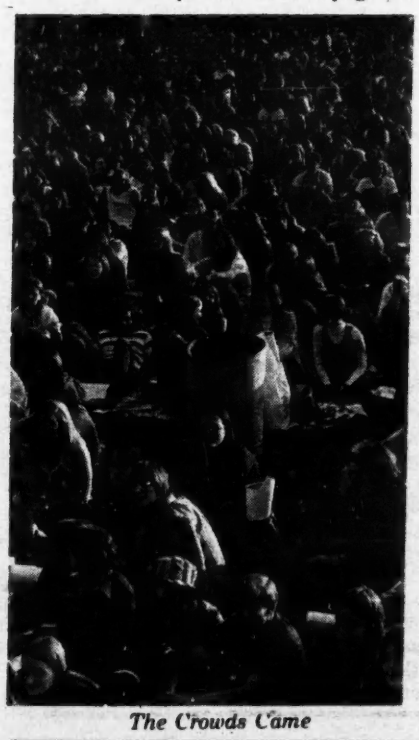

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MANNING

The Body Politic

Boston Busing Issue Grows Urgent

By Charlie McCollum

When a city totters on the brink of chaos, it is frightening to behold. The chaos can be sparked by crime when Beacon Hill residents feel compelled to hire private patrolman and hand out police whistles and North End citizens form a vigilante group. The chaos can come from a handful of small failures of the urban system — garbage that is not collected, strikes, a transit system that does not work — that eventually add up to something larger.

Or a city can reach the brink when two groups are pitted against one another by ignorant, self-serving public officials.

Last week's anti-busing demonstration pushed Boston just a little closer to the brink. The School Committee, the City Council, Louise Day Hicks and assorted state reps and senators provided the city with a preview of just what this coming fall or the spring of 1974 might hold. It was a day of barely controlled violence, of barely restrained anger.

The whole affair was rigged by the politicians from the start. It was announced and promoted through the use of school facilities. Fliers were sent home with the students and materials were prepared with department facilities. Since the Home and School Associations do not charge high yearly dues, it was suspected that the 30 or so school buses which were drawn up along Charles Street were paid for by the School Committee. At the very least the committeemen pushed this gathering hard; showing up night after night at parents' meetings to spread the good word.

Boston Parents Protest Busing

Lucinda Fleeson photo

They succeeded in drawing out a large crowd which probably ranged up to 10,000 at times. That may not seem large when stacked up against some of the protest rallies held in this town in recent years but — when you consider the fact that the participants come from a part of the community not accustomed to demonstration as a political tool — it was very large indeed. It is not easy for a guy to lose a day's pay to march on the State House and mothers had a choice between getting a baby sitter or bringing their children along to the rally.

The leadership of the march had clearly tapped a well of anger. The people, who chanted "hell no we won't go," attempted at one point to storm the City Hall and hurled epithets at Governor Sargent, are basically decent people. They are not racists and it is wrongheaded to label them as such. They work hard, they care about their kids and they are fed up with a bureaucracy which hits them up for taxes and then pushes them around.

Their children are, as they see it, the last things that are theirs and theirs alone. Their houses are at least partly the city's — through property taxes. Jobs are boring, unfulfilling and exist solely on the say-so of a major corporation which cares not at all for them. Their union leadership cares about as much for them as the corporations do. They are the first to be hit by economic shifts and the last to receive assistance from the government.

The people who filled the State House corner of the Common last week are the

/Please turn to page 33/

loudspeaker logic:

A component system generally consists of a record changer or manual turntable, a receiver (tuner-amplifier), a pair of loudspeakers, and a stereo cartridge. The item that makes the biggest difference in sound is the loudspeaker. Of course the rest are important for numerous reasons, but the speakers make the system sound good, bad, clean, honky, objectionable, or maybe even just plain rotten. These two systems, based around two highly-acclaimed and individualistic loudspeakers, the Bose 501 and the Smaller Advent, demonstrate why the total sound is not just the sum of its parts. Compliment these speakers with appropriate and compatible receivers and turntables, and you'll hear what makes these two music systems an audiophile's delight.

THE ADVENT SYSTEM·389

Although some larger systems can ultimately play louder and may have slightly better efficiency, there is no bookshelf speaker that can outperform the Smaller Advent in flat, wide response, low distortion, and uniform dispersion. Given a reasonably hefty amplifier, its full power handling capacity will not be reached below insanely high volumes, especially in small or medium-sized rooms. The Smaller Advent is the obvious choice for anyone wanting the highest quality in the smallest package. Drive it in this system with the new Pioneer 525 AM/FM Stereo Receiver, and get 42 watts of RMS music power. With the Mr. Dependable of turntables, the BSR 310X, this Advent system is on sale through March 31st for $389.00

Advent
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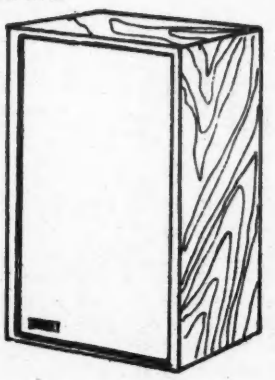
LIST PRICES	
2 Small Advents	$140
Pioneer 525	$240
BSR 310X	$
total	$460
SALE	$389



THE BOSE SYSTEM·589

The Bose 501 is the direct reflecting speaker system from the people who who designed the Bose 901 -- the most widely acclaimed speaker in hi-fi today. Each enclosure contains one 10" woofer and two 3-½" mid-range tweeters. These two drivers are directed at angles to the rear wall in order to create the spatial relations normally only associated with live music. Stereo can be enjoyed anywhere in the room. The 501 is designed to reproduce concert hall sound at a reasonable cost. Traditional Marantz quality and high performance make the Model 2220 a lot of receiver for little money. With utmost reliability, it offers 25 watts continuous RMS power per channel. The Turntable, PE3012 has everything: fine design, fine engineering, costly materials, and careful manufacturing. All this, plus a pitch control and viscuous-damped cueing, both ways. The only things left out of this turntable are wow and flutter, two enemies you don't need! This Bose system, complete with a Grado F3E cartridge, is on sale through March 31st for $589.

Bose
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LIST PRICES	
2 Bose 501's	$250
Marantz 2220	$270
PE 3012	$ 80
(base, dustcover)	$ 20
(Grado F3E)	$ 50
	$670
SALE	$589

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Viet Peace Cost To Hit $6 Billion

By George Stein

(George Stein has worked with the American Friends Service Committee.)

President Nixon in his March 2 news conference declared, "The costs of peace are great, but the costs of war are much greater." Exactly what the costs of the peace will be has not been spelled out yet.

As the initial period of the ceasefire draws to a close and the Congressional budgetary machinery moves into high gear it is time to look ahead. Putting other government figures and unofficial estimates, the continuing cost of the US Southeast Asia policy for the new fiscal year, FY 74, can be put at slightly more than $6.5 billion.

The $6.5 billion total was computed by adding up estimates for: (in billions)

Pentagon outlays for Southeast Asia in FY 74	$4.618
Economic and developmental aid in FY 74 to Southeast Asia	$ .637
The contribution of the Food for Peace program	$ .250
Reconstruction aid for Indochina	$1.000
Total	$6.505

The estimates are neither final nor complete. Much of the spending is subject to Congressional revision and events may catch up with predictions.

Although the effect of the ceasefire on the dollar flow to Southeast Asia is not clear yet, several considerations, discussed in detail later, indicate that substantial savings may not emerge.

Should the fighting increase, the record of the past year shows that the costs would rise sharply: the Christmas bombing campaign against North Vietnam cost an average of $25 million a day, totaling $450 million. The increased action in Southeast Asia following the North Vietnamese offensive sent the Pentagon to Capitol Hill with a supplemental budget request for FY 73 of $2.3 billion.

The US contributions to Southeast Asia through the World and Asian Development Banks have been left out, because of the difficulty in identifying the current US share.

Since the cost of the *continuing* Southeast Asia policy is being assessed, the present cost of the *past* Southeast Asia policy will be omitted. Thus Vietnam veterans' benefits, currently estimated at a little less than $2 billion by a Nader research group, are not included.

Pentagon Estimates

The Pentagon estimates that $4.618 billion will be spent in FY 74 for Southeast Asia in three main categories:

° military aid to the Thai, Thieu, Lon Nol and Royal Laotian governments;

° the operation of the seven US-manned bases in Thailand and the Seventh Fleet off the coast of Vietnam; and

° the "peacetime" costs of the US military presence in Southeast Asia.

The Pentagon breaks this down only into military aid and US operations, estimated at $4.069 billion, and the cost of the US "peacetime" presence, predicted to be $.549 billion.

Although the current Pentagon estimates do not take the ceasefire into account, several considerations weigh against substantial savings from the ceasefire.

The replacement clause (article 7) of the ceasefire agreement under which equipment and munitions used up or damaged may be replaced leaves legal justification for providing a continued high level of military assistance to the Thieu government in South Vietnam.

For Cambodia and Laos, the White House has interpreted the ceasefire agreement as permitting continued military aid and US tactical operations in support of the Lon Nol and Royal Laotian governments.

Moreover, from Saigon, *Washington Post* reporter Peter Osnos indicated in early March that aviation fuel shipments continue at pre-ceasefire rates, and that artillery fire was consuming 35,000 rounds per day in the northern military region alone. Since then, US officials state that artillery fire has subsided somewhat.

On March 16, the State Department confirmed a PRG report that military supply shipments from Japan were on the way. From Honolulu, announcements of B-52's bombing Cambodia have been almost daily fare for weeks.

Discussing the effect of a ceasefire in Cambodia with Senator George McGovern in the Feb. 22 Senate Foreign Relations Committee hearings, Pentagon spokesman Curtis Tarr indicated that 60 percent of the current military aid would be continued, the reduction coming only in diminished ammunition shipments.

Defense Department Secretary Elliot Richardson warned, March 5, that if the ceasefire breaks down more drastically, the money requested in the budget for Southeast Asia may not be sufficient.

In the FY 74 budget, the Pentagon requests $2.9 billion for military aid and US operations in Southeast Asia. The difference between the budget request and the estimated outlays results from material ordered in FY 73, but paid in FY 74.

Although the Pentagon released documents, January 29, detailing the $2.9 billion budget request, the $4.618 estimate for outlays can be confirmed only by report. In a phone conversation with me on March 14, Pentagon press officer John McGuire said that $4.618 was the Pentagon's figure, but would not release his fact sheet.

Reconstruction Aid Costs

Current thinking for reconstruction aid for Southeast Asia is a five-year program billed at $7.5 billion divided as follows:

$2.5 billion . . . Thieu government in South Vietnam

$2.5 billion . . . Lon Nol and Royal Laotian governments in Cambodia and Laos

$2.5 billion . . . North Vietnamese government

The program would run at a rate of $1.5 billion per year. Although the effort is designed to be multinational in character, if past behavior of other nations toward US plans for Vietnam is any indication, the US would have the lion's share of the financing. The Japanese have shown the most interest in developing economic ties to Southeast Asia through such a program.

State department testimony before the Senate Foreign Relations Committee, Feb. 22, stated that aid to the PRG zones in South Vietnam or to a coalition government in Laos has not been considered.

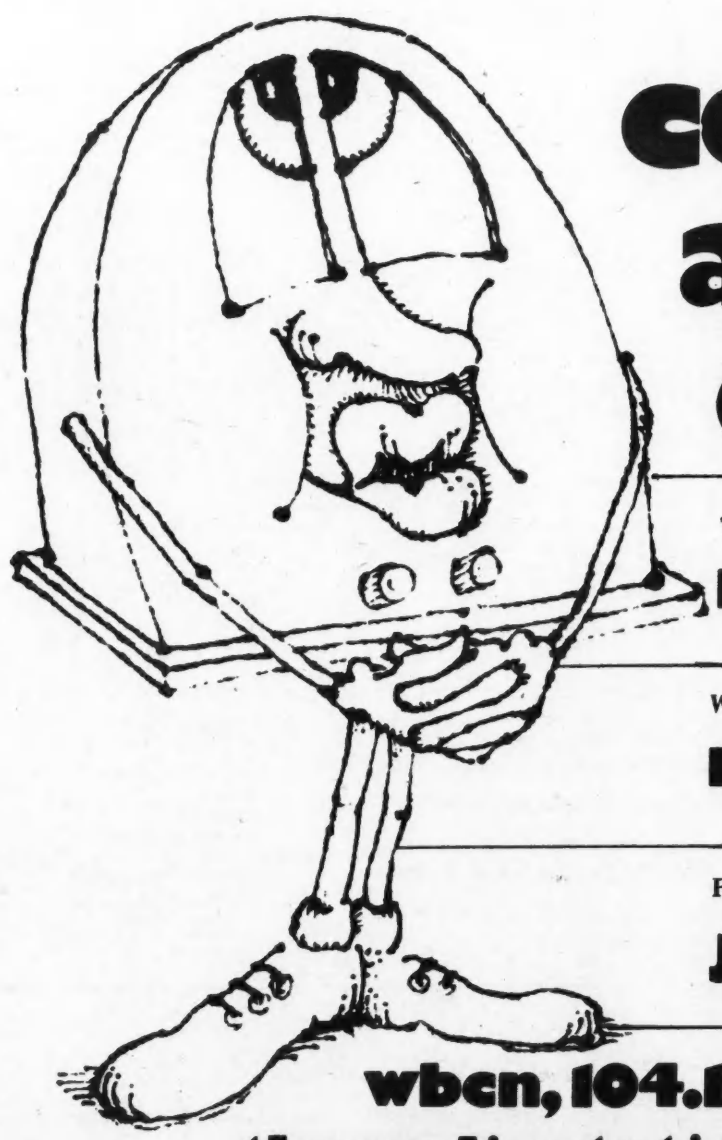
Many of the countries the US hopes to involve in the reconstruction plans have doubts about the viability of the Thieu government. Channeling aid solely through the Thieu government in the south gives a political cast to the reconstruction plans, since such a huge amount of aid directed to only one party inevitably indicates political support. Not anxious to take sides, few countries have been quick to support the reconstruction plans as presently conceived.

Allotting two thirds — $1.000 billion — for the US share of the reconstruction plans for the next year will not introduce significant errors, hopefully.

The pledge for reconstruction aid in the ceasefire agreement means that the US could refrain from some form of aid only at the cost of damage to its image abroad, or if the ceasefire broke down severely. In the latter case, the last year indicates that $1 billion extra would be cheap.

Ever since President Nixon's statement that aid to North Vietnam would not be taken out of money requested for domestic programs, there has been speculation that the money allocated for the military aid programs would be funneled into an aid program.

Please turn to page 20



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1000	EMS 60/40 Parkas	31.95
900	EMS Rain Chaps	4.00

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200	EMS Sandpiper Sleepers	41.95
150	EMS Estes Sleepers	61.95
150	EMS Teton Sleepers	76.95
150	EMS Sebago, reg.	69.95
150	EMS Sebago, lg.	74.95
100	EMS Mt. Robson, reg.	79.95
100	EMS Mt. Robson, lg.	85.95
50	EMS Dhaulagiri, reg.	99.95
50	EMS Dhaulagiri, lg.	109.95

SKIS

Quantity	Item	Fall '72 Cat. Price	Sale
1,112	Asnes Tur-Langrenn	37.95	23.95
860	EMS Madshus 12,000 Mohair Waxless	47.95	24.95
380	EMS Toppen 10,000	39.95	19.95
186	Fischer Europa	36.00	29.95
329	EMS Madshus 2,000	39.95	24.95
272	Splitkein Tur-Langrenn	41.95	29.95
285	Bonna 2000	40.95	29.95
140	Asnes Mountaineering	37.95	33.95
167	EMS Toppen 7000 (170-195)	37.95	19.95
136	Blaskia Hickory Racing	45.95	36.95
127	Bonna 1800	41.95	36.95
111	Bonna 2400	40.95	36.95
100	Blaskia Hickory/Ligno Racing	52.95	39.95
67	Eggen Hickory	38.95	27.95
67	Fischer 77	65.00	54.95
19	Fischer Racing	80.00	66.95
19	Blaskia Birch Racing	49.95	36.95
10	Asnes Turaki	27.95	19.95
285	Asnes Childs Turaki 110-140	10.95	8.95
83	Asnes Childs Turaki 150-160	15.95	12.95
318	Asnes Jr.-Langrenn 120-140	14.95	11.95
316	Asnes Jr.-Langrenn 150-170	19.95	15.95

And other Racing, Light Touring, Touring, Backpacking and Mountaineering skis of well known brands like Asnes , Madshus, Toppen, Fischer, Eggen, Blaskia, Lovett.

POLES

Quantity	Item	Fall '72 Cat. Price	Sale
1140	Bamboo Poles	6.95	5.95
95	Fiberglass Poles	11.95	5.95
162	Scott Alum Touring Poles	11.95	8.95
130	A&T Alum Racing Poles	14.95	7.95
190	Scott Alum Racing Poles	19.95	14.95

WAXES AND ACCESSORIES

1200	Swix, Rex Hard Waxes	.60	.50
700	Swix, Rex Klister Waxes	.75	.60
500	Swix, Burn-on Grundvalla	.65	.55
200	Spray Grundvalla	2.50	1.50
100	Bergendahl Paint-on Grundvalla	1.25	1.00
100	Bergendahl Base Impregnation	1.00	.80
200	Spray Klisters	2.00	1.00
200	Holley Spray Wax	2.98	1.80
200	Ex-elit, Rode, Bratlie Hard waxes	.60	.40
800	Ex-elit, Rode, Bratlie Klister	.75	.50
200	Ren-O-Fin Hand Cleaner	.75	.50
100	Bergendahl Paint-on Grundvalla	1.25	1.00
100	Bergendahl Base Impregnation	1.00	.80
200	Spray Klisters	2.00	1.00
200	Holley Spray Eax	2.98	1.80
100	Ex-elit, Rode, Bratlie Hard waxes	.60	.40
200	Ex-elit, Rode, Bartlie Klister	.75	.50
800	Ren-O-Fin Hand Cleaner	.75	.50
200	Rex Wax Remover (Tube)	.75	.50
300	Bergendahl Wax Remover (Bottle)	1.00	.60
50	Wax Remover (Gallon)	15.95	9.95
1000	Swix Cork/scraper	1.35	.95
500	Cork	.70	.50
100	Emergency Ski Tip Alum	2.10	1.50
112	Ski Racks	10.00	6.00
4	Roller Skis	70.00	45.00
50	Climbing Skiis	19.50	12.00
20	Stretch Racing Suits	35.50	24.95
210	Poplin Touring Gaiters	2.50	1.50
150	Oversocks for Ski Touring Boots	5.50	2.95

BOOTS

340	EMS Falk Molded Sole, Low cut	27.95	19.95
310	Norwegian Brown Molded Sole, Low cut	27.95	19.95
50	EMS Bass Molded Sole, Low cut	27.95	19.95
75	Rieber Stitched Sole, Low cut	25.95	15.95
110	Norwegian Brown, Stitched Sole, Low cut	25.95	15.95
40	Jette Racing	33.95	24.95
50	Rieber Childs, stitched sole, med. high cut	14.95	10.95
115	Rieber Childs, stitched sole, high cut	21.95	14.95
35	Fabiano, stitched sole, high cut	31.95	24.95
290	EMS Falk Jr. Molded Sole, low cut	16.95	11.95

BINDINGS

550	Rottefella Silver Gull	4.95	2.95
200	Rottefella Fenix	6.95	4.95
200	Skilom	6.95	4.95
40	Eie	8.00	5.95
60	Kloa	7.25	4.95
120	Grashoppa Cable	8.50	5.95
80	Tempo Cable	8.50	5.95

PACKS, FRAMES, BAGS

200	Alpine Design Eiger Ski-Touring Pack (Old Style)	33.50	25.00
200	EMS Helio Bag	17.00	13.50
200	EMS Helio Frame Senior	14.00	10.50
326	Camp Trails Ridgeline Bag	10.95	8.50
328	Camp Trails Cruiser Frame	13.50	8.95
250	Jan Sport Day Pack (seconds)	10.95	8.20
200	Jan Sport Scout Bag & Frame with frame ext. (seconds)	35.00	25.00
200	Jan Sport Cascade Pack & Frame (seconds)	55.00	40.00
250	Jan Sport Explorer Bag & Frame (seconds)	40.00	29.00
300	Jan Sport McKinley Bag & Frame (seconds)	65.00	47.00
700	Jan Sport Scout "M" Bag & Frame (seconds)	25.00	18.00
200	Gerry Vagabond Pack, old style	31.00	24.00
200	Gerry Traveler Sack, old style	23.50	17.00
200	Gerry K Frame, old style	24.50	18.50
200	Jan Sport Supreme Bag & Frame (seconds)	48.00	35.00
100	Jan Sport D-2 Expedition Bag & Frame (Seconds)	95.00	70.00
50	Alp Craft Mt. Blanc (Old Style)	19.50	14.00
30	Alp Expedition Pack Bag (Old Style)	32.95	25.00
30	Alp Adjustable Frame (Old Style)	35.00	26.50
30	Alp Mountaineer Bag (Old Style)	25.00	20.00
200	Jan Sport Ski Touring (seconds)	24.95	19.95

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RENTAL EQUIPMENT

TOURING

Quantity	
121	Asnes Turlangrenn
30	EMS Madshus 12000
7	Fischer Europa
20	Assorted other models

SLEEPING BAGS

5	MPC Dacron
21	Gerry Olympia
12	North Face North Face
9	EMS Sebago
4	EMS Teton
4	EMS Mt. Robson
3	EMS Dhaulagiri
45	Foam pads, both open and closed cell

TENTS

3	Gerry YearRound
6	Gerry Camponaire
6	Gerry Fortnight
9	North Face St. Elias
2	North Face Mountain (Summit)
3	North Face Tuolumne
2	North Face Sierra

TOURING EQUIPMENT

127	EMS Falk Boots
36	Alpha
27	Norge Cross
20	Rieber
20	Assorted Others
168	Bamboo Poles, all sizes

PACKS AND FRAMES

7	Camp Trails Cruiser Frames with Ridgeline Bag
7	Camp Trails Cruiser Frames with High Adventure Bag
12	EMS Heliomaster Frame and Packbag
5	Kelty Frame with Packbag
3	Jan Sport Mini Packs

WINTER CLIMBING

144 pr.	Snowshoes with EMS Neoprene binding
14 pr.	Bolt-on Snowshoes Crampons
40	Ice Axes—wooden handles

ASSORTED EQUIPMENT IN ALL DEPARTMENTS MARKED DOWN 25% TO 40%

CLOTHING

Quantity	Item	Fall '72 Cat. Price	Sale
70	Alpine Design Expedition Parka (Old Style)	$90.00	$65.00
140	Alpine Design Mountain Parka (Old Style)	35.00	27.95
150	North Face Sierra Parka (seconds)	45.00	34.95
800	Beconta Warm-up Pants (men's and women's)	27.50	9.75
100	Sitzmark Shorts	11.95	8.50
5000	Turtlenecks, men (seconds)	6.00	3.50
3000	Turtlenecks, women (seconds)	6.00	3.50
300	Woolrich Anorak (60/40 parka) (green only)	37.50	21.00
230	Clark long underwear, men's tops	9.50	6.35
230	Clark long underwear, men's bottoms	9.50	6.35
300	Allen-A print, men's and women's, tops or bottoms	6.50	4.00
172	Lederhosen, child's, without suspenders	19.00	15.00
270	Lederhosen, Adult's, men's or women's without suspenders	23.00	18.50
550	Sierra Design Standard Poncho	18.50	15.00
150	Woolrich Corduroy Knickers	20.00	15.00
230	Alpine Design Rain Parka	14.00	9.00
200	Down Vests	21.00	16.80

BOOKS

Quantity	Title	Fall '72 Cat. Price	Special
40	Rope Boy	6.50	4.95
50	Life Saving and Water Safety	1.35	.95
25	Exploring Our National Parks	4.95	3.50
20	Galen Clark: Yosemite Guardian	5.75	4.50
42	The Mountain World 1968-1969	8.50	5.25
8	Mushrooms & Other Fungi	12.95	7.95
50	Stalking the Blue-Eyed Scallop	2.95	2.00
50	Stalking the Wild Asparagus	2.95	2.00
24	Grand Canyon Nat'l Park (Seconds)	1.95	1.00
60	The Environmental Crsis	2.25	1.29
54	Agenda for Survival	2.95	2.00
100	Assorted Sierra Club Paperbacks	3.95	3.00
100	EMS Ski Touring Guide to New England	3.95	3.00

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Quantity		Fall '72 Cat. Price	Sale
120 pr.	Vasque Whitney, old style	$38.50	$29.00
400 pr.	Vasque Hiker, old style	29.95	23.95
50 pr	Romy, old style	31.95	17.00
50 pr	Big Horn, old style	27.95	21.00
50 pr	Hood, old style	30.95	19.00
1700 pr	EMS Tuckerman	41.95	33.00
300 pr	Piz Palu	29.95	23.95
250 pr	Dolomi	42.75	25.95
500 pr	Molitor Eisboot	79.00	59.00

Not all sizes or widths available in all styles

SLEEPING BAGS

150	Gerry Appalachian, old style	$58.00	$46.00
150	Mountain Products, reg.	42.50	32.00
200	Mountain Products, lg.	47.50	35.50
28	Alpine Design Woodsman Sleepers (disc.)	90.00	63.00

TENTS

300	Gerry Year Round Tent, (Old Style)	$100.00	$75.00
67	Alpine Design Yosemite, 2-3 man (second)	120.00	84.00
42	Alpine Design Yosemite, 3-4 man (second)	140.00	98.00
24	Alpine Design Alpine Tent (seconds)	125.00	87.50

GAITERS

50	7" Alp Design Snow Gaitors	7.50	5.50
876	Spat Gaitors	2.50	1.00
713	Skid socks	5.00	2.25

CRAMPONS

100	SMC 10-pt. Crampons	21.00	16.50

GLOVES

150	Economy Down Mitten	14.95	10.50
190	Deluxe Down Mitt	18.95	14.95
124	Super Down Glove	22.95	18.95

ACCESSORIES

3500	Sigg Tourist Cooksets	9.95	7.95
1500	Plain Aluminum Fuel Bottle 1.1 pt	1.95	1.65
1500	Plain Aluminum Fuel Bottle 1.0 qt	2.25	1.95
3000	Sigg Aluminum Plates #16 to fit 1½ qt. pot	.85	.70
2500	Sigg Aluminum Plates #18 to fit 2¼ qt. pot	1.05	.90
2500	Sigg Aluminum Plates #20 to fit 3½ qt. pot	1.20	1.00

SNOWSHOES

55	Modified Bearpaw w/Burgess Binding	42.00	30.00
55	Standard Bearpaw w/Burgess Binding	42.00	30.00
60	Woodstream Snowshoes 36""	14.95	9.95
60	Woodstream Snowshoes 42"	14.95	9.95
125	Snow treads	11.50	8.00

NOTE

Higher price column lists the Fall 1972 (72/73) Catalog prices. Our current regular prices are already higher in most instances, due mainly to rises in wholesale prices and/or costs. Check your nearest EMS store for current regular retail prices.

Please note* that on Saturday, April 14, any remaining sale items will be reduced 10% from the sale price, except for items listed under the *Introductory Special.

Leary in West Coast Trial

By Charley Lerrigo

As you may have heard, Dr. Leary is back. Federal agents grabbed him in Afghanistan, and since January 20 he's been in the segregation unit at the California Men's Colony in San Luis Obispo—ironically enough in a stone cell.

Last Tuesday, he lost the first of a series of upcoming legal battles. His lawyers were unable to convince the 11-woman and one-man jury that he shouldn't be punished for walking away from prison in 1970.

The defense in the escape trial, according to attorney Michael Somers, was that Leary was in a state of "superconsciousness" or "involuntary intoxication"—a condition brought on by the residual effects of LSD and other circumstances—and was therefore not legally responsible for his get-away more than two years ago. The jury took 2 hours to bring in the guilty verdict.

The 52-year-old Dr. Leary could get from six months to five years added to the sentence he was serving in 1970. When he escaped, Leary had served seven months of a previous 6-month-to-10-year sentence for possession of two roaches found in his car in Laguna beach. Sentencing on the escape conviction should come later this month.

His attorneys have won one minor victory since he was brought back. They got California Superior Court Judge Raymond Vincent (who is scheduled to hear Leary's next trial—on a conspiracy indictment) to find that Leary was indeed "kidnapped" by a "conspiracy" on the part of federal agents when he was arrested in Afghanistan.

There is no extradition treaty between Afghanistan and the United States. In the absence of such a treaty or public law, the Leary forces contend, Leary's "abduction" was illegal, a violation of international law, and ergo sufficient reason to challenge the jurisdiction of the U.S. courts.

Judge Vincent did not agree that the abduction was a sufficient violation of international law to block his court's jurisdiction on the other charges. But in an exclusive interview with the Boston *Phoenix*, attorney Michael Somers said Leary would carry his contention to the federal courts with the intent of winning "a reasonable time to leave the country."

"I don't think the fact one trial has already resulted in a conviction will be held against us," said Somers.

At the same time, Leary is reportedly appealing his previous Laguna Beach conviction, a 10-year maximum federal sentence on a 1965 possession rap, and attorney Bruce Margolin has indicated he will file a motion for a retrial on the escape charge.

The *Phoenix* also talked with Joanna Harcourt-Smith, who joined the former Harvard professor in Switzerland and has been with him ever since. Leary has lost 25 pounds since his return, she reported.

"The guards don't insult him, or treat him bad physically," she said, "but he's being treated cruelly. They don't let him go to the library or do anything but sit in that cell. He doesn't see air or sun or anything except when he goes to trial."

Although he is not allowed a pen, she continued, Leary is doing "a lot of writing" with a pencil. "The only light in the cell is a 25-watt bulb, so he has to write on the floor directly under the light. I think that's mental harrassment. They want that man to die."

"I've been with him since last year," said Harcourt-Smith, "but I never imagined it would be like this. I thought this was the last country in the world when somebody would be imprisoned for what he said and wrote." Anybody else convicted for possession of a couple of roaches would have been given one or two months, or a fine, she observed.

"But we've never felt stronger. I get to see him every Sunday. And we're going to win all of the trials. Giving up is not the way we are."

The Leary defense fund does need help, she added. Checks can be made payable to All Out Changes, and sent to Fitz Hugh Ludlow Memorial Library, 1445 Stockton Street, San Francisco, CA 94133.

Leary's Manuscript

The manuscript which Dr. Timothy Leary has produced on the floor of his cell sets forth in brief the former Harvard professor's ideas for a new philosophy of science called "Neurologics."

According to Dr. Walter H. Clark, retired professor of psychology of religion at Andover Newton Theological School, Dr. Leary spends some 40 pages suggesting how psychedelic chemicals can alter early and negative "imprinting" of man's conscious and subconscious mind —which, according to Dr. Clark, is Leary's idea of the proper use of LSD.

The manuscript contends that whichever hemisphere of the brain is dominant (for right-handed persons, the left hemisphere) covers primarily survival functions; the other hemisphere is the place of neurologic function for the more enduring values (such as art, religion and similar values) and for the unconscious. Psychochemicals such as LSD can release the untapped energies in that hemisphere, he claims, providing that one has an environment which will enable the person to receive new imprints.

"Other scientists," said Dr. Clark, "have already done research which supports Dr. Leary's claim. Dr. Lauretta-Bender has been extremely successful in adjusting schizophrenic children through the use of LSD. Dr. Stanislav Grof has used LSD to turn around seriously ill patients in a mental hospital. And Dr. Leary himself—when he was still at Harvard—has turned around some of the state's most dangerous criminals. I've personally followed up on some of the convicts Leary treated, and I'm amazed at the results in certain cases.

"This means that in LSD-type drugs, we have a very revolutionary tool, comparable to Galileo's telescope. In my opinion, one of the reasons Leary has been persecuted and harassed is that, like other persons in history, he's just too far ahead of his time."

Charley Lerrigo

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Boycott

[Continued from page 3]

than 100 meat items as much as .40 per pound.

Austin Lyne, a vice-president at First National Stores (Finast), said meat purchases would be down anywhere from 25 per cent to 50 per cent" during the boycott week. Higher priced meats at Finast were about 25 per cent cheaper last week, and cheaper cuts even lower. But prices at many grocery stores changed little during the week.

Although most store prices remained at their pre-boycott levels, live cattle prices fell as much as $1 per 100 pounds at the major Midwestern terminals. A survey by the Illinois Retailers Association showed that meat sales dropped at least 30 per cent during the boycott. Cattle slaughter at federally inspected meat packing plants was down at least 15 per cent, and live hog prices fell from .25 to $1.50 per 100 pounds.

None of this went unnoticed. Boycott organizers hoped for attention to their cause and they certainly got that.

First, of course, came President Nixon's ceiling on beef, pork and lamb prices. But a useful and more important product of the consumer resistance was an eloquent, week-long statement by the American public that they weren't going to put up with continued increase in prices.

The outcome of this statement in Congress is an amendment to the Economic Stabilization Act voted by the House Banking Committee that would roll back food prices to May 1, 1972 levels. The bill, according to 2 sources in the House, is being rushed through committee, and is expected to reach the House floor in mid-April. More comprehensive controls are urged in another bill pending which would roll back all prices — for food and rents, metal and steel, and everything that has a price — to January 11 levels when the controlled prices of Phase II ended.

In the meantime, two more plausible solutions might be considered: joining a co-op, or substituting for meat.

Boston Food Co-op at 12 Babbit Street has doubled its membership in the past five or six months. They don't advertise. They just sell everything you can get in a supermarket (from lightbulbs to whole wheat bread) overall, for about 15 per cent less than area grocery stores. Produce there is 25 to 30 per cent lower than in supermarkets. Meat shows the lowest savings margin at eight per cent. With an initial fee of $3, and two hours a month required work from each member, this co-op seems to offer substantial benefits. It's only one of many such co-ops in the Boston area.

Malcolm McCabe, executive secretary of the Massachusetts Retail Grocers Association, predicted that the boycott would cause a rise in the cost of meat substitutes. But costs didn't rise noticably, except for chicken, which rose from four to seven cents last week.

Soybean products that have virtually the same taste, appearence and texture as beef, pork, poultry and seafood have been developed in the past few years by General Mills, Ralston Purina Co., Worthington Foods subsidiary of Miles Laboratories Inc., and Archer-Daniels-Midland Co. According to the U.S. Department of Agriculture, soybean products could account for eight per cent of the nation's meat requirements by 1980.

Everyone who suffered through translating Ceasar's Gallic Wars will remember the old story about the Roman legions surviving, and even fighting, on one handful of grain a day. Probably we have no possibilities of completely grainy days ahead. There will be more meatless days though. Jack Savenor summed up our boycott situation rather well when he said, "The best results of the freeze are that the farmer, the market owner, the wholesaler and the packer have come to realize that they can't say 'We're going to set the price here, and this is what we're going to get.' From now on they'll think twice before they bring up the prices and expect people to accept them."

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Original Watermattresses	The first waterbed mattresses were made from opaque (solid color) swimming pool vinyl and most of them were butt seamed. They had round (radial) corners and were prone to leaking. The filling systems were bottom fill (hose) and took hours to fill. They either had no air-bleeders or plastic pop open types. The vinyl did not have an effective algae retardent and was usually stiff and inflexable.

1

Waterrest Protective Liner System	The waterrest liner slips into a groove in the frame and is held there by a rubber spline. It may be put in or removed as many times as you wish without effort or damage. It will not puncture or rip the vinyl and assures complete safety.
Original Liner System	The first waterbed liners were installed with pieces of molding and nails. The liner was subject to tearing and ripping out. Every time you moved you had to throw the liner away and buy a new one. The liner sometimes fell down and offered no protection.

2

Waterrest Frame	Waterrest Frames are designed to slot together easily with a minimum of effort. The corners fit smoothly and we guarantee that you can not pull one apart. The frames are made from eastern white pine or California redwood and are offered in five different models.
Original Frames	The original waterbed frame went together with lag bolts and a hammer. It was difficult to get a good fit and could only be taken down and put up a limited number of times before it would become loose. The frames were made from fir, hemlock or western construction pine and were very difficult to finish attractively. It was quite common to sell the frame sanded shaped because of the difficulty of finishing construction wood.

3

Waterrest Heater	The Waterrest heating unit produces 400 watts thermostatically controlled. It is flexible and recognized by Underwriter Laboratories as a component part of a waterbed system. It is guaranteed for 3 years.
Original Heaters	The original waterbed heaters were less than 400 watts and did not keep a bed really warm on cold nights. Some were made of stiff plastic and were subject to breakage or cracking. They were usually guaranteed for one year.

4

The fact is, every single component part of a waterrest heated flotation support system is superior to any other part of any waterbed unit you can buy today. That is why we call it a heated flotation support system. There is that much difference. We know this more than anyone else.

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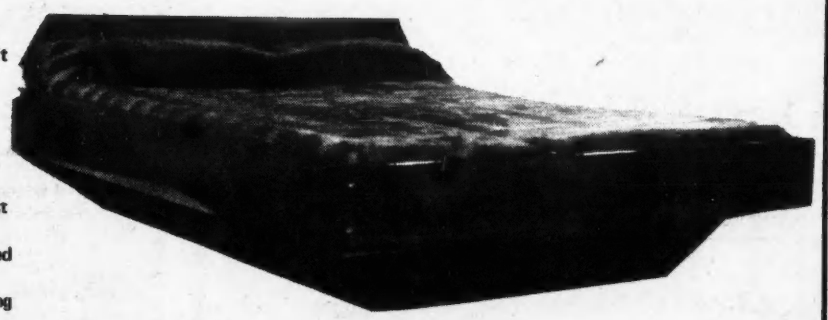

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Boston's Rough, Montreal's My New Home

By Anthony S. Maulucci

America is as familiar to me as my own face, but in order to see it I must look in the other direction. I have lived in Montreal as an exiled American for two years now, and I have experienced only the occasional quiver of nostalgia for the places of my childhood and adolescence. Yet, because of their very inaccessibility, I have come to appreciate them more. Those places continue to exist, unchanged for the most part, but they cannot be relived anymore than past experiences themselves can be relived. I have fixed them in time.

I am somewhat of an oddity here: an American who came to Montreal like so many others to resist the draft, but whose outstanding induction order was mysteriously cancelled; left free to return home at any time. But, instead of returning, quietly self-righteous, I have stayed, quietly self-righteous, and I will try to explain why I have chosen to remain in Canada.

Let me begin by saying that I do not believe in expatriation. The human race is all of a body — a family that has grown so enormous that it begins to devour itself, like an animal with so many thousands of eggs that it can blindly feed on them itself — and I have left the protective umbrella of one government to live under the blanket of another. Having expatriated myself from the umbrella — from the current government and its policies — I continue to work under the blanket for the ideals of peace. As a friend of mine has said, not to be a leader, but to influence leaders.

When I lived in Boston in 1970, I had a job in a bookstore for which I was paid eighty-five dollars per week. The rent for the Back Bay apartment which I shared with two others was two-hundred and fifty dollars per month. My share came to eighty-five dollars, one week's pay. According to statistics, then, and what we are told is good economics, I was living at the level of my means: one week's pay equals one month's rent. I was able to support myself with my full-time job as book-clerk. But I could never have stopped working. Disaster! Like a man on a factory assembly line or a farm laborer feeding a thresher, I was enslaved by a machinery of debts which maintained its own frequency of demand.

I was under pressure, more pressure than there is here. How can I explain it . . . My rent is now fifty dollars per month for five rooms in a quiet neighborhood. There are luxury apartments here too, there are fashionable bohemian districts, but I have a choice . . . Montreal is more relaxed, its "habitants" are more tolerant, people appreciate and cultivate the "joie de vivre." It is the French, obviously, who have graced this place with its civilized ambiance. One is less aware of the fact that we are living in an Age of Efficiency. The Americans who visit here are vexed — they find the people slow, incompetent — they are more langorous than slow, less convinced of the need for efficiency than incompetent. America, notoriously headstrong, has made the mistakes — Canada has learned from them.

Montreal Work-Ethic

Some of those people who manage to get by without eking out a living as a secretary or a sales clerk, have taught me how to enjoy living. Work when you need to, save some money, and then leave off working to live off your savings. It is an accepted way of life. Accepted even by most employers who refrain from asking insipid and suspicious questions about long periods of unemployment. Abstention from work does not necessarily equal laziness or idleness. It is, in fact, an almost enviable state of affairs, an opportunity to uncoil, to savour life, to gestate. It is as important an occupation of time as work.

Whenever I mentioned that there was more stimulation, intellectual and cultural, where I came from, I was expressing a deeply rooted prejudice. Yes, there is more of everything in America, came the retort that left me speechless. More of everything, I repeated to myself. More does not mean better. I left off trying to justify America to the Canadians, found that I could not justify it even to myself. Biased because my roots are there, my family is there. My roots in America, my affinities in England and its literature or with my ancestors in Italy, but the place where I relax and reflect is Montreal, a place that has the only effective immunization to the contagion of American Efficiency — European repose.

It is this repose which encourages people to tarry longer than they would in an American city. In Montreal, one encounters people in the same restaurants or drinking places with the near frequency of a small village — the meeting is relaxed, informal, uninquisitive. In Boston, one encounters people in Copley or Harvard Squares who have materialized out of the past — one is constantly meeting people from the past in Boston. The difference is that Montreal is an island, Boston is a port; in the latter place people are too hurried to ask questions, in the former too discreet, a discretion that encourages the exchange of confidences rather than the re-strengthening of defenses. The mood here is tolerance and respect for privacy, and the atmosphere is rarefied.

Whether or not nobody loves you when you're down and out is still debatable, but if you have little money in Montreal, you are considered by most people to be living in Genteel Poverty — your worth as a human individual remains intact. Fine manners won't yet buy groceries, but they might get you an account with the local grocery storekeeper, and, in any event, your poverty will not be a reflection of your personal integrity. Merely to get by here is not considered disgraceful: the winter is hard, people consider it a triumph just to survive, and mostly they are sympatico.

The people I meet are amused when I tell them I am an American: they have perceived that almost immediately. Yes, they seem to be saying, we know life can be better here. I am able to write here, I tell them, and they make a simple nod of acceptance, of respect.

Smoking Like Engines

The great comfort is that there is time to write. In Boston the tendency was to talk more than write. Too many distractions. The contact with people was so much more vigorous, more violent: we evaluated our status, we tried desperately to communicate, to strip the mask from the man; the effort was so enormous, so all-consuming, that we came away from each other smoking like over-heated engines. Our resources of energy were so taxed by the prevailing pressure to get involved that there was little left for the fine art of companionship or the demanding art of writing. We paid tribute to each other, we conspired to lie, with a good glass of booze; we held talkathons, we made love with the intensity of pain, without restraint. And we discovered one night, very late, that we had despoiled one of the country's greatest natural resources — ourselves.

There is little time for the luxury of reflection in America. Time moves in its eternal rhythm, but we lived it at twice the speed. One of the side effects of the madness to consume (which we haply avoided) is the madness to achieve (which we unfortunately did not). Money was spent on lavish productions for our senses, while our soul went begging, and we found ourselves victims in the nightmare of too much national wealth, while on the empty streets our souls were down and out.

Montreal has room to grow, and people will grow with it. We liked to think, with such megalomania, that many other countries would fall if America fell, but we have learned that there is much resilience in older societies.

No, I do not believe in expatriation, from governments, yes, but not from ideals. The ultimate country of any thoughtful person today must be that which lies within his own mind and which must be protected from technological invasion. Drift from place to place, what is seen, heard and felt becomes part of the country within, this country that is complete with its own mythology. But the roots of those myths penetrate down into the soil of the native place. The artist, like an ivy, crawls to the top of the wall and looks over, out of the shadow into the sun. He would beckon others to follow, but they have not the will or the ability to climb. He must go back and tell them what he has seen.

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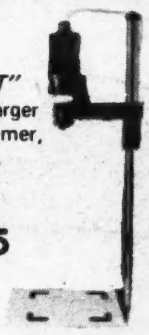

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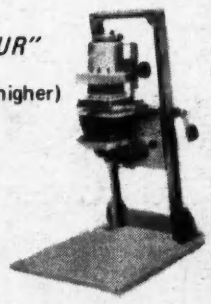

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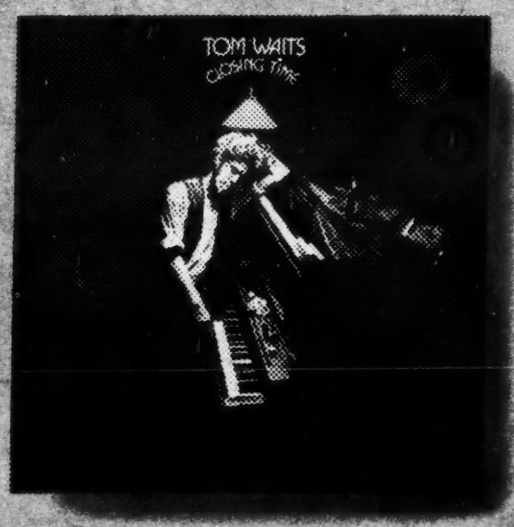

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[Continued from page 5]

million in federal funds for the projects. Only incidentally, notes a Massport pamphlet handed to everyone walking into that hearing, would they "provide work for willing, unemployed construction workers." So, too, would they help the nation's sixth busiest airport in its advertised role as "the fastest airport in the East."

Fred Salvucci says that the research that King used to support his claims of more safety and less noise "proves that, when you hire a consultant, you get what you pay for."He termed the research "bogus."

The Rev. Albert J. Salese, the only East Boston representative on the Massport board, went so far as to file a counter-report to King's. Reduced air pollution figures did not take into account Jeffries Point — whose old frame homes and well-tended vegetable gardens would be within 1000 feet of a new runway. Safety tests, said Salese, made no mention of a flight path over the Samuel Adams elementary school, located in the heart of what Jeffries Point residents, over the echo of take-offs, call one of the "quiet" neighborhoods in East Boston.

"You think that wreck they had last year in San Diego was bad," says John Vitagliano, referring to a plane that hit a shopping area. "In a fog, this could be mass slaughter."

"There is no doubt," says assistant transportation secretary Peter Metz, "that Massport is out of concert with the state's transportation policy."

Tobin Two-bits Build Runways

The federal government is expected to believe Massport opponents and deny requested funds, as it did two years ago when the authority planned another runway. Despite that, says Fred Salvucci, construction is already beginning on the new Massport projects.

That construction is made possible by the same commuters and airport users that jam the East Boston Expressway, and could jam it in even greater numbers should Logan expand, as planned, without increasing train access to an urban airport in a city whose Mayor has promised to drastically curtail auto traffic by 1975. That financing comes via the Mystic River Bridge, whose quarters go directly from your pocket to the tax-exempt pocket of Massport, which can do with them as it pleases.

Which is why Senate Majority leader Mario Umana, from Eastie, with backing of Gov. Sargent, tried last month to hit Massport's biggest target: its bulging pocketbook. Those quarters mount up — Massport bonds are considered low-risk and high yield in Standard and Poor's investment guide.

Enter Raymond Rourke, as well as William Mulloy — a registered lobbyist extraordinaire some call the most effective in the State House. He and King have, in the past five years, combined to kill some 200 bills aimed at controlling Logan.

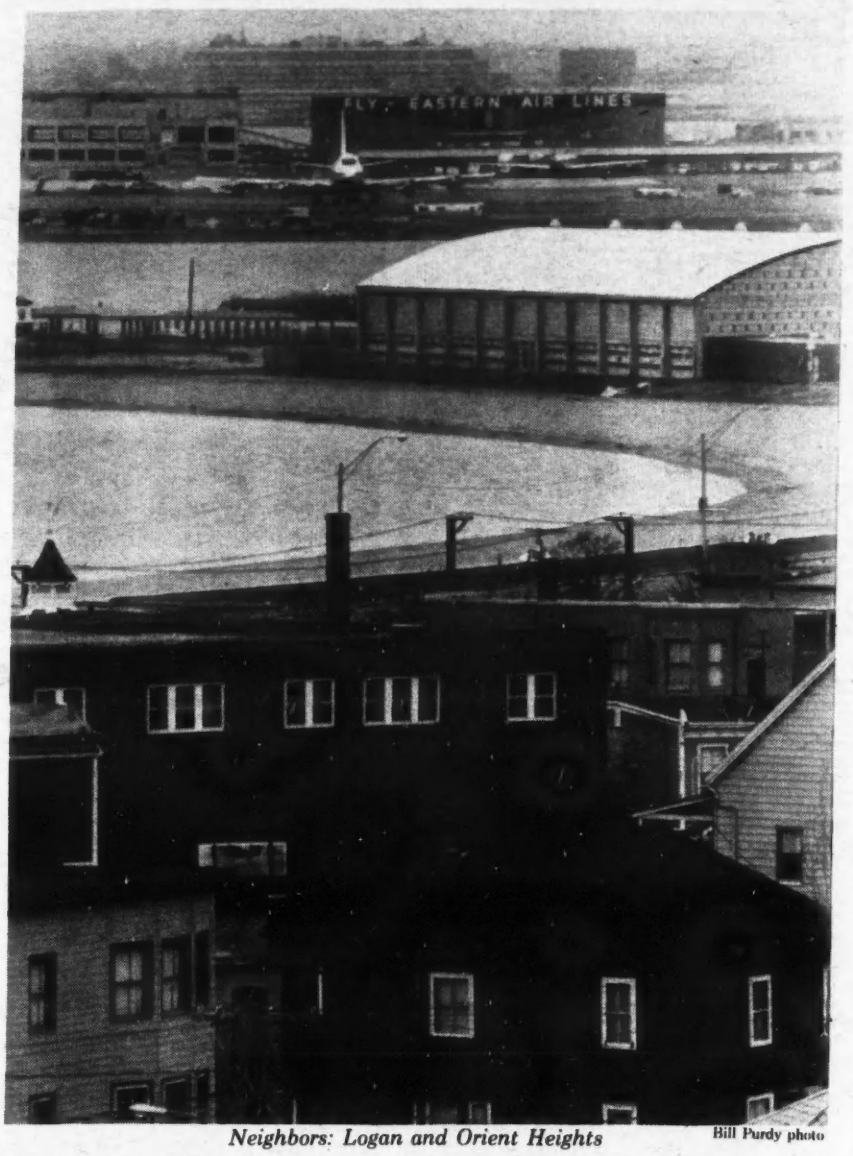
And when Senate Bill 157 was defeated 179 to 52 in the House, Mulloy and King had won another round; this one dashing what one legislator called "the best chance we've had in nine years to make Massport responsive to the communities around it." It also dealt a possible death blow to Eastie hopes of halting current expansion proposals.

S157 would have given Gov. Sargent veto power over any Massport plan involving more than $1 million; like the current $5 million runway plans.

"This bill," said Raymond Rourke, leading the opposition floor fight, "would make Massport a political football."

"Anybody who doesn't think Massport is political," said Rep. Barney Frank (D-Beacon Hill), leading mass transit proponent, "must have been out of town for the last 10 years."

The real question raised by S157's defeat may be, says John Vitagliano — whose father lost his grocery store to the Sumner Tunnel in 1932 —, "Who is the most powerful administrator in the state, Francis Sargent or Edward King?"



Neighbors: Logan and Orient Heights Bill Purdy photo

The rubber game in that long-standing political joust will await May, when Sargent's state government reorganization plan — which would create a powerful new Department of Transportation to supervise all state transit, including airports and a state-financed MBTA — comes to the legislature floor.

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BU Injunction Stands

By Howard Marks

In a re-run of their March 1 tactics, Boston University demonstrators physically obstructed and picketed Marine recruiters March 30. In a slight change from their March 1 tactics, the BU administration cited seven students for violating an injunction against interfering with campus recruiters.

And, in the tactical outcome of every military recruiting attempt at BU since Fall, 1969, nobody joined the Marines.

The demonstraters once again pulled out impressive numbers (by actual count, 100 blockers, 150 picketters, 250 watchers), despite the absence of faculty supporters like Howard Zinn who had led the March 1 blockade.

The BU administration had prepared for the demonstraters by obtaining an injunction against six BU students and one Northeastern student. The injunction forbade them from preventing recruiting, and included anyone acting in concert with the seven named, but apparently allowed obstructions in which the seven did not participate.

For last week's protest, then, the seven decided to participate only in the non-obstructive picket line.

This left 100 arm-linked demonstrators to block reeruiting from 9 a.m. until the Marine recruiter ran to a waiting car behind a flying wedge of police at 10:45.

BU Placement Director Victor Lindquist, who spent March 1 directing would-be blockade runners on how to establish a case, retired to an upper platform with a movie camera. Direction of the evidence fell to Hale and Dorr attorney Harold Hestness, who had attempted to enter the building himself March 1, and to university attorney Harold Watson, and Dean William Bennett.

David White photo

Under One Flag: BU cameramen put demonstrators on film

Hestness worked Alumni Director Bob Cumings. The lawyer read the injunction over chanting, announced that the big director was trying to get into his office in the same building, and, with Bennett waved him on.

Cumings was blocked by demonstraters. Hestness asked Cumings if he were blocked; Cumings said yes, and was sent back. Cumings later denied to a *BU Free Press* reporter that he had seen either signal,or heard Hestness' announcement. He refused to comment on whether the confrontation had been pre-arranged.

Watson and Bennett directed graduate student Bruce Whiting, whose failure to understand the rules of evidence had been a trial for Lindquist March 1. The impeccably groomed student could not be made go understand that he had to want to see the marine recruiter if his being blocked was to be useful to the university administration.

In the intervening month, Whiting must have become more interested in the Marines. Last week he had an appointment. He also had a background reading of the injunction, and, once stopped. Dean Bennett told him that it had been established that he was blocked, and he could leave.

Rumors early last week held that as many as 47 of the obstructors might be arrested, although some would be difficult to identify in their gasmasks, bandannas, and Groucho Marx disguises. An administration spokesman indicated Monday that those who had only picketed were "home free."

However, when the injunction contempt citations were announced Tuesday, they went to the seven previously named (no one from the actual obstructors "acting in concert") for picketing. One of the seven, Ken Kozberg, had not even picketed, but stood for a time watching from across the street. Vicki McCloskey of Northeastern didn't picket either. She did not in fact even come.

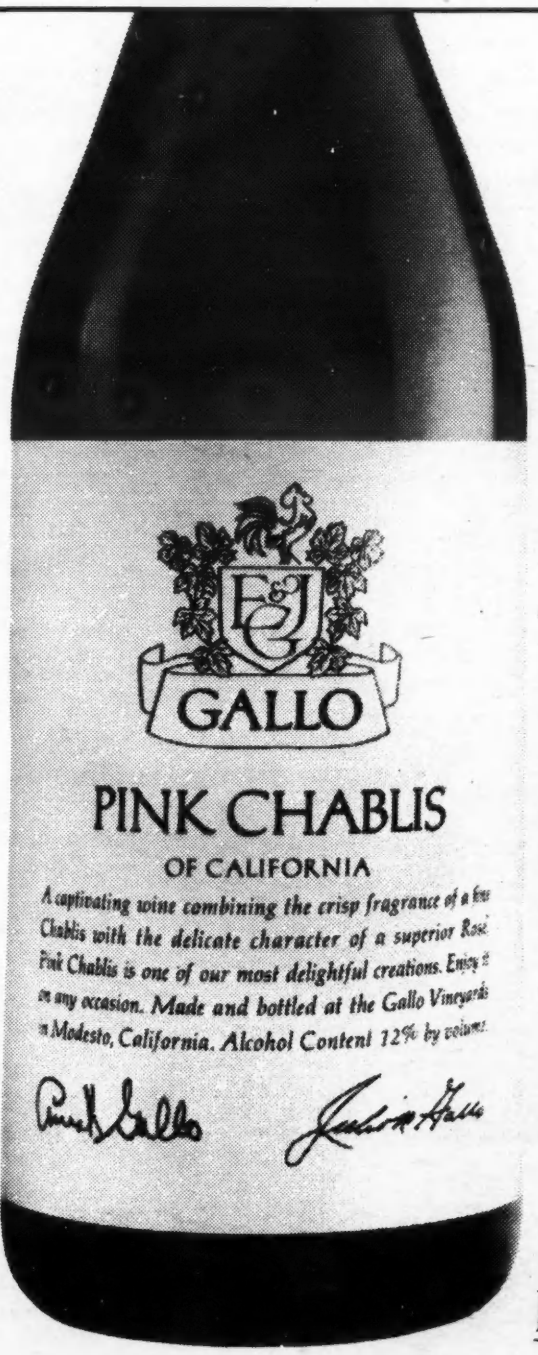
Last Friday BU's injunction was upheld in Suffolk Superior Court by Judge Harry Kalus.

BU's injunction strategy is a departure from its previous system of criminal arrests (106 last Spring) or the tactics of most Universities, patterned on Harvard's scenerio of university discipline (suspension or expulsion) followed by criminal charges (trespassing.)

The injunction strategy avoids unreliable university discipline committees, and politicization and publicity of large trials (injunction arrests are for contempt of court).

It has drawbacks of its own, however. It can be expensive, as BU demonstraters learned last Spring when they "liberated" files showing BU legal expenses of $150,000 dollars for the 1969 injunctions. It also appears undemocratic to substitute court action for police action. But BU prexy John Silber has learned that police action will only increase student anger over university collaboration with the government.

Wednedsay at BU, six people in whiteface and corpse costumes were walking through BU. They gave out pieces of paper. Each said, "If this were Cambodia, this would be a bomb, and you would be dead."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Time Magazine, November 27, 1972 page 81

More than a Rosé.

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Musical Instruments

TIM'S THOUGHTS: Looking backward, which I do much too often, I can recall with curuous pleasure my early days in music, both as a student and then later the excitement of my first gigs. It was a great time for me and along with much practicing, I collected enormous amounts of musical instrument catalogues, lived in every music store within walking distance, and haunted afternoon band rehearsals at the now long-gone Raymor-Playmor and State Ballrooms. I had a fool-proof way of crashing the rehearsals (which I'll tell you about some time later) and I did get to hear the early Artie Shaw, Glen Miller Orchestras, the first Kenton band out of California and loads of others.

We didn't have Clinics as they exist today which was a loss for me then – but I'm catching up now, and with pleasure.

We have a great one coming on Tuesday, April 24 this month at 5:30 on the dot right here at our store – Free Admission of course! Absolutely non-commercial of extraordinary interest to drummers and percussion enthusiasts and may I suggest to all musicians who can add to their general background we have the staff of Percussion Academy Inc. with Arthur Press of the Boston Symphony Orchestra dwelling on symphonic technique, Gene Roma on Jazz-Rock, Bobby Panneuto on Latin figurations and Dean Anderson on mallet instruments. Good sounds, talk, questions, answers and good company – really worth while. You're invited and for me – beats sneaking into rehearsals. . .

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* Petrie Wine

(c) Emersons, Ltd., 1973

Viet Cost

(Continued from page 10)

Several factors indicate difficulties for this approach.

First, the legal opinion of the Pentagon and the State Department is that the wording of the current (FY 73) Appropriations Act (section 737) "does not authorize Department of Defense appropriations to be used for general rehabilitation of the economy of Vietnam." The same wording is part of the FY 74 Pentagon appropriations bill, which, however, is still subject to Congressional revision.

As noted previously, significant quantities of military aid continue to move through the pipeline to Southeast Asia under the existing ceasefire — and are expected to, even if the ceasefire is extended to Cambodia.

An episode made public in the beginning of February about conflicting interpretations within the US government with respect to the sections of the ceasefire agreement dealing with military aid to Laos and Cambodia evinces a presidential determination to continue military aid to the US client governments in Southeast Asia.

The Pentagon read aricle 20b of the agreement which prohibits all military activities by foreign countries and new shipments of armaments, munitions and war material to Laos and Cambodia, and promptly stopped all shipments.

But the White House set them straight. Their position, cited in the Feb. 22 Senate Foreign Relations Committee hearings, is that the preceding clause, which says that the Geneva agreements of 1954 and 1962 will be in effect, permits continued military aid.

Finally, recent advertising for civilians to work in Southeast Asia tell a story of plans for continued US military aid. In February, the ads, compiled by NARMIC, a research project of the American Friends Service Committee, appeared in *The Philadelphia Inquirer, The Baltimore Sun, The San Francisco Chronicle, The Washington Post,* as well as in the list of civilian opportunities that the Navy offers.

A partial list of jobs available is: military fiscal planners, communications experts, helicopter and fixed wing pilots, aircraft mechanics, computer personnel and management people.

In these ways, an executive decision to continue substantial quantities of military aid to the US client governments in Southeast Asia can be seen.

How then, can military aid funding for Southeast Asia pay for reconstruction aid?

Legally, Congress could reverse this policy, but the likelihood is not great. The slim chance of such a change justifies adding reconstruction aid to the total.

Economic and Developmental Aid

Last year, Congress cut a budget request for foreign aid from $844 million to $600 million. Southeast Asia's share was 87% of the request, or $735 million.

For FY 74, the budget request for foreign aid is $732 million with the "bulk" of the money slated for "the friendly governments of Southeast Asia," as the budget description puts it.

Since the Agency for International Development has not yet released the country - by - country breakdown officially, an estimate is required for Southeast Asia. Putting the share allotted to Southeast Asia at last year's share, 87%, or $637 million, should not introduce significant errors. According to columnist Crosby Noyes of the Washington Star-News Syndicate, AID officials in Saigon reported the Vietnam request was $485 million for FY 74.

Furthermore, AID spokesman Robert Nooter, speaking before the Senate Foreign Relations Committee, Feb. 22, stated, "In the short run, however, the ceasefire will, if anything, increase the requirements for economic assistance."

The economies of Southeast Asia, particularly the Thieu government with its vast military and police structures, are heavily dependent on US dollars. The Commodity Import Program, the largest single item included in the economic aid, provides a large percentage of the revenues available to the US-sponsored governments of Southeast Asia, via local import taxes.

US dollars are also used to keep local currencies from what would otherwise be ruinous inflation.

These needs of the US client governments in Southeast Asia are long-standing and likely to persist. Thus, maintaining something close to past levels of economic and developmental aid is an essential part of supporting the four US client governments of Southeast Asia.

Food for Peace

The Food for Peace program (PL 480) provides farm products to the US client governments in Southeast Asia in return for local currency. Part of the local currency (typically 80%) is then loaned back to the client government to support their military budgets under the authority granted by section 104c of PL 480.

The country - by - country breakdown of the FY 74 Food for Peace program is not out yet. Figures for previous years, supplied to the Senate Appropriations Committee by the US AID and the Pentagon show that $250 million is a reasonable minimum to expect the PL 480 program to contribute to the US-sponsored governments of Southeast Asia.

Going beyond the figures, the persistently large numbers of refugees will need food next year.

The current US policies for Southeast Asia require a high level of spending. If warfare breaks out again, the cost can be expected to rise even higher.

These policies follow naturally from the goal of maintaining pro-US governments in Southeast Asia, a goal which has not been questioned. Unless that goal is changed, spending levels will remain high for the US foreign policy in Southeast

THOMAS JEFFERSON KAYE:

Performer.

When Thomas Jefferson Kaye was 17, he joined a black blues band. As he recalls:"The youngest member, other than myself, was 61. I just played away on my Silvertone guitar and amp, hung on top of the mike, and sang Jimmy Reed songs. I swore I was black."

In the decade or so that has passed, Kaye has reassessed his artistic involvement many times, but the feeling is still the same: "I don't consider myself a singer. I sing 'no notes,' the notes that aren't there. With me, it's the feel."

Late in 1972, Kaye coupled with old friend Gary Katz, the major force behind Steely Dan's success, and the result is Thomas Jefferson Kaye's own first album.

" 'No notes,' " but a lot of music. Music to be believed on ABC/Dunhill.

Producer.

When decade-ago gold radio lures you with pre-teen nostalgia like the Shirelles' "Dedicated to the One I Love," haven't you wondered who masterminded the studio efforts that led to that 45? When Loudon Wainwright III waxes eloquently about that dear but alas departed animal, do you know who created the "Dead Skunk" sound? Thomas Jefferson Kaye is the production wizard who supervised these sessions, as well as Captain Beefheart's "Safe As Milk" elpee, and produced Herbie Hancock, Charles Lloyd, Jay and the Americans, and Tracy Nelson.

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(DSX-50149-A)
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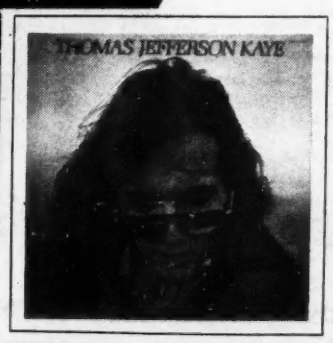
2. COLLECTION BOX (T. Kaye/J. Vont) Pocket Full Of Tunes, Inc. (BMI) 4:08
3. THE DOOR IS STILL OPEN (T. Kaye) ABC/Dunhill Music, Inc. (BMI) 3:23
4. LEARNING HOW TO FLY (T. Kaye/S. Yaguda/K. Vance/M. Kuperamith) Big Seven Music Corp./New Life Music (BMI) 3:33
5. I'LL BE LEAVING HER TOMORROW (T. Kaye/B. Wagman) Big Seven Music Corp. (BMI) 4:22
Produced By Gary Katz
©1973, ABC Records, Inc

Three Dog Night put plenty of pennies in Thomas Jefferson Kaye's pocket when they recorded his "One Man Band." And the Shirelles kept those royalty checks (as well as cards and letters) coming when they made chart-toppers out of Kaye's compositions, "I Met Him on a Sunday" and "Dedicated to the One I Love." Thomas Jefferson Kaye's first album has nine of his own new songs. You can have tomorrow's pieces of history today.

Writer.



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Talking with Sissy Farenthold

By Charlie McCollum

It was two days before the Democratic National Convention last July and Miami Beach was still quiet. About the only news to cover was coming out of the radical encampment at Flamingo Park. So the press on hand had a chance to sit in juice and hooker joints like the Fountainbleu's infamous Boom-Boom Room and exchange rumors and opinion.

At our table (in the hotel's Poodle Room, actually) was Francie Barnard, a Texas reporter now with Jack Anderson. We were talking of impact on the convention, just who would come out looking the best. People like Jesse Jackson, California chairperson Willie Brown, and Frank Mankewitz were mentioned but Barnard had her own choice.

"Watch Sissy Farenthold," she suggested. "She is terrific. She'll end up as the biggest thing at this convention."

At which point another reporter leaned over to me and asked, "Who the hell is Sissy Farenthold?"

As it turned out, the Texas reporter was right. Frances Tarlton Farenthold came out of the chaos of the Democratic National Convention as a dominate figure in party politics. The night she received over 420 votes for the vice-presidential nomination was the most open, exciting moment of those four days. Eagleton may have had it wrapped up (Walter Cronkite seemed to think so. His only comment on Sissy's candidacy was, "Some woman named Farenthold wants to be vice-president. Chuckle. Chuckle.") but the Farenthold forces gave the McGovern staff some hard moments.

Michael Dobo photo

Sissy Farenthold: A Woman to Watch

"We had to work like hell, really twist some arms," a McGovern staffer confided later, "to keep that broad from getting the nomination. There were probably more people on that floor that wanted her than wanted Eagleton."

All those delegates had the right idea. Farenthold, it must be said, probably would have made a better running mate for McGovern. Eagleton, of course, went the way of all losers and got bounced off the ticket before the campaign even got rolling. McGovern's next choice was Sarge Shriver who became best known for campaigning with a duck. He should have stayed on the tennis courts.

But Sissy Farenthold could have been another story entirely. Despite all the grief laid on her by the McGovern staff, despite all the crap handed to women by George's strategist during the convention, Farenthold worked like hell for McGovern.

Sissy Farenthold came out of the gentile Southern belle tradition. She is still a striking person but, while growing up in West Texas, she was so beautiful as to be a model of Southern womanhood. "They stick you up on a pedestal and expect you to stay there," was how the Texas male's concept of a "good woman" was once described to me by another woman out of West Texas.

The woman also knows Sissy and says that "I imagine it was even more of a struggle for Sissy to get off that pedestal than others. First she's older (46) and the tradition was even stronger when she was growing up. And then she went back to Texas after going to Vassar so there was no reenforcement for any notions of feminism she might have had."

The notions, to hear Farenthold describe them now, were many. Although she came from an old Texas family (the Tarltons) she went to the University of Texas Law School. That was bucking a tradition. The law library might have been named after granddad Tarlton but it was only male Tarltons who were supposed to become lawyers.

Right out of law school she married George Farenthold — a Belgian baron, steel corporation executive. They had five children; one after another, all with a form of hemophilia. She had to stay at home in "the housewife-mother" role

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more than most women.

And, when the children became old enough to take care of themselves, she took on the role of "corporate wife."

"I tried so hard," she recalls, "having dinner parties and the whole thing. The big thing was to help one's husband by being a good wife, but I resented that concept tremendously. I was a disaster in that role and I knew it."

So that role was junked and she began to work on community issues — better housing, better schools. She became director of the Nueces County (Corpus Christi) Legal Aid Program (that sort of law was just in its infancy) in 1964 and was appointed to the Corpus Christi Equal Rights Commission not long afterwards.

Farenthold also became involved in Texas Democratic Party politics. "It was a frustrated thing for a woman then," she says. "If I had waited for the regular party structure to 'allow' me to run for public office, I'd still be licking stamps in Corpus Christi."

She took the plunge in 1968 in a last ditch effort (she decided to run less than seven hours before the filing deadline) to head off a particularly loathsome state representative. She succeeded — in no small part due to the bonds she had forged with the Chicano community while head of Legal Aid.

The fight between Sissy Farenthold and her fellow members of what was to become known as the Dirty Thirty and the Texas establishment broke out in 1970. Speaker Gus Mutscher, Governor Preston Smith, Ben Barnes, and powerful House Appropriation Committee chairman Bill Heatly were implicated by the Security Exchange Commission in a dandy and typical swindle that became known as the Sharpstown Bank scandal.

The basics were these: in return for stock and money, the legislators pushed through two bills favorable to one Frank Sharp, owner of the Sharpstown Bank. When the Sharp financial empire collapsed, the SEC did some digging and turned up the bribes. Not one Texas paper — outside one of the original "undergrounds," the Texas Observer — saw fit to do much with the story.

"So a group of us decided we had to do something," says Farenthold. "We just couldn't let the whole thing die." The first round went to the bad guys. A motion presented by Farenthold to hold an investigation of the charges was defeated 118 to 30. (A lobbyist was overheard to say, "Those thirty, those dirty thirty bastards" — hence the nickname.)

"It was a long, frustrating session," comments reporter Nick Kataz in his book, *Shadow on the Alamo*, "But each time she looked on the verge of collapse Sissy Farenthold would struggle to her feet and start all over again."

But if Farenthold was exhausted the Texas establishment took an even worse beating. Mutscher was forced out of office. Ben Barnes was the odds-on favorite to win the gubernatorial primary, the chosen son — as it were — of LBJ and John Connolly. Both he and Preston Smith got barely 10 percent of the vote.

The leaders in the 1972 primary were one Dolph Briscoe, whose chief claim to fame was that he was not involved in the Sharpstown scandal, and Sissy Farenthold who ran because "there was no one in the field I could support."

With a small campaing staff and little money, Farenthold still managed to rack up 46 percent of the vote in the final. Given the opposition's smear tactics in the last weeks and her refusal to back down on issues like busing and abortion that 46 percent was a major achievement.

Sitting in on a recent Radcliffe political seminar, Sissy Farenthold spoke in her slightly weird Lady Bird - Jackie Kennedy voice of the frustrations of women in politics and how those frustrations are gradually being eased. "The only way to puncture myths is to challenge them," she says.

Her rise politically seems to come as a bit of a surprise to her, particularly her new-found prominence in the women's movement. "Many of the things that have happened to me in the last year did not come from preconceived notions but stemmed from things that happened along the way. I was unaware of the women's movement because the women's movement isn't publicized in Texas. I came to issues like day care centers not particularly because they are women's issues but because I found such neglect in these areas."

Right now her chief concern lies with the bi-partisan Women's Political Caucus. Elected president at the caucus' recent national convention (typically she decided to run just a few hours before the vote) she is now stumping the country on behalf of the Equal Rights Amendment, now considered to be in deep trouble, and to speak before various liberal groups. She is in demand as a speaker and she never seems to tire of the grind that has driven more than a few persons out of politics. She is constantly friendly, open and — yes — charming.

Her big stop on this trip was the Americans for Democratic Action (ADA) annual Franklin Roosevelt dinner. The menu was the usual rubber chicken and plastic baked potato. The conversation was by and large typical (people kept asking what issue they could take up now that the War is over.) And the other speeches — by union leader Jerry Wurf and by old-time ADA lawyer Joe Rauh — were bland and Rauh even saw fit to throw in an embarassingly sexist story about the late Marilyn Monroe.

Sissy Farenthold, on the other hand, gave a compelling speech and despite her quiet tone brought all conversation to a halt and attracted every ear. Even Linda, a woman friend who is relatively apolitic, listened carefully.

The speech probably did not please the well-off liberal audience. Farenthold accused them of failure — of accepting lies, of accepting false premises, of failing themselves and America. We have all allowed, she said, this country to be split into two camps — the haves and the have-nots — and a select oligarchy to continue its domination of the government. She basically accused the audience of being naive in their belief that their thinking good thoughts would actually bring about change.

It was a powerful speech, a moving speech and — at the end — there was a moment of silence and then thunderous applause. "Do you think," asked one of the people at our table, "that we could get her to come up here and run for governor?"

Another shook her head. "Uhuh, she deserves better than that."

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Abortion

[Continued from page 5]

Her contention that the residents have no real interest in "women's problems" was supported by her much more serious charge that the hospital uses residents in the clinic who have neither the training nor upper-level supervision to provide even the simplest of gynecological care to the patients, such as inserting or removing I.U.D.'s. "Of course that would be hotly denied," she added, "but it's true."

The feminist doctor said further that the nursing hierarchy in many Boston hospitals has persistently imposed its beliefs on the rest of the staff. When Emerson Hospital first began to do abortions, for instance, nurses in the operating rooms walked out on the cases and anesthesiologists refused to put patients to sleep. While nothing like that has occurred at Mass. General, there has been a good deal of resistance from staff other than doctors there and elsewhere.

Pro-abortion medical staff at City Hospital have encountered problems slightly different from those at Mass. General. Although the chief of gynecology services, Dr. David Charles, was not available for comment, his associate, Dr. Joel Rankin, explained that there is some residual reluctance to doing abortions, largely because publicly-supported Boston City's administration has keen political sensitivities.

More important than that, however, is the budget cut, which is jeopardizing not just abortion, but the whole gynecology service as well.

Political realities have entered into the abortion issue in other ways as well. Speaker of the Massachusetts House David Bartley and Senate President Kevin Harrington have filed identical bills on Beacon Hill that would seriously interfere with hospitals like the Lying-In which are trying to respond to the liberalized abortion law. The thrust of the bills is to allow any health facility or individual doctor to refuse to participate in abortion, sterilization or family planning.

The bills will be reviewed by the Social Welfare Committee this Thursday at a public hearing.

Compliance with the law has also been retarded by ambivalence of even pro-abortion medical staffs towards actually performing the operation. "An awful lot of people who intellectually are quite in favor of providing abortions," said Dr. McTeek, "when they actually get involved in it, their sort of primitive feelings they have about life and death come to the fore. It's a lot more complex issue the closer you get to it, than it is from a distance."

This same kind of feeling was described by a pro-abortion nurse at the Lying-In Division of the Boston Hospital for Women. "It's traumatic," she said. "It's not only traumatic to the women who receive abortions, but for the nurses who have to deliver the fetus, some of whom are five or six months, who are formed, and are as large as the premature babies in the special care nurseries."

This nurse charged that in its haste to comply with the law, the Lying-In has not prepared its staff adequately. She claimed, for instance, that women receiving late abortions by saline infusion sometimes have to deliver fetuses in the bathroom rather than the operating room, largely because many of the staff members just have not been trained to cope with the unfamiliar procedure. Also, the saline patients frequently find themselves on maternity wards.

"Sometimes they can get put next to a mother who has just delivered a live baby," she said, "or to a woman who's delivered a baby who's expired. That can be brutal."

Women in Western Massachusetts reported even more difficulty in obtaining in-state abortions there than in the Boston area. Jeannie Jones of the Valley Women's Center in Northampton said that Springfield's major hospital for women, Wesson Memorial, has not only decreased its abortion load, but is still demanding from patients a psychiatric referral, a violation of the Supreme Court ruling. Cooley Dickinson Hospital in Northampton requires two psychiatric letters.

Hospitals all over the state are continuing to demand enormous fees for even simple early abortions. In this area, Newton Wellesley charges the lowest amount, about $85 to $100 plus the doctor's fee, but it serves only women from the immediate area and has not gotten its program in gear yet anyway. The Deaconess was next at $150 to $175 and Mass. General next at $180.

Boston City, Lying-In, the Brigham and Beth Israel all charge $250, Mount Auburn, $300, and University Hospital, $500.

All of these figures are for patients without private doctors, and all can increase drastically depending on the anesthetic used and whether there are complications. No abortions, except those diagnosed as "therapeutic," are covered by Blue Cross/Blue Shield, nor by the Welfare Department, at least on the books.

Hospitals can never compete in price with the $125 sometimes charged by free-standing clinics like those set up in New York after the liberalization of that state's law in 1970. It will be some time, though, before clinics of that sort will be able to obtain licenses in Massachusetts. Procedures recently devised by the Public Health Department can delay the granting of a license for a year or longer.

If the experience of the Florence Crittenton House is at all typical, for example, the bureaucratic agenda set by Public Health is complicated by a number of actors, one of them being the reaction of the community in which the clinic is to be housed.

Phyllis Cosand, the Crittenton's director, described how she began to feel "paranoid" after the license for the Crit was repeatedly (and some think deliberately) fouled up by the local fire inspectors. The Fire Department must clear a clinic before Public Health will license it. "Because many of the firemen live in the community," Cosand said, "I think they couldn't help but express their feeling that they were opposed to it. I'm sure they felt that if they delayed it, it would just go away."

After years of dickering with public agencies and the community, the Crit is finally in operation. Last week the clinic did its first abortions. The schedule for now, though, is very tight and the prices still quite high, about $200 for an early abortion.

Among those who are trying to organize clinics, of course, are a few who intend to make money off abortion. One doctor from New York, for instance, has been soliciting various Boston sources for his prospective clinic. He reportedly offered one local abortion advocate Dr. Archie Abrams, "an exorbitant sum" to head the clinic. Dr. Abrams, who has other projects in mind, declined. Abrams is trying to get University Hospital and The Massachusetts Rehabilitation Hospital to open up floors exclusively for abortion.

Until the clinics get underway, the best way to obtain an abortion is to go to New York. Pregnancy Counselling Service, the largest referral agency in Boston, reports that the majority of their clients (about 97 per cent) still use New York clinic. This is not surprising in a state where good medicine has not always meant good women's medicine and where the religion of politics (or the politics of religion) subsumes government.

Any one needing an abortion should call the Pregnancy Counselling Service at 523-1633 or the Cambridge Women's Center at 354-8807.

Newman House Schedules Art Exhibit

The Newman House at Boston University will present its third annual art exhibit, featuring the works of four local artists, Eleanor Rubin, Margaret Spillaine, Thomas Lewis and Peter Geisser. The photographs of Stephen Felkel are also on exhibit. The exhibit is part of a two week festival, "A Celebration of Resistance" which will run from April 13-27.

The exhibit will be open to the public Mondays - Friday, from 9 - 5 and on weekends from 1 - 4 P.M.

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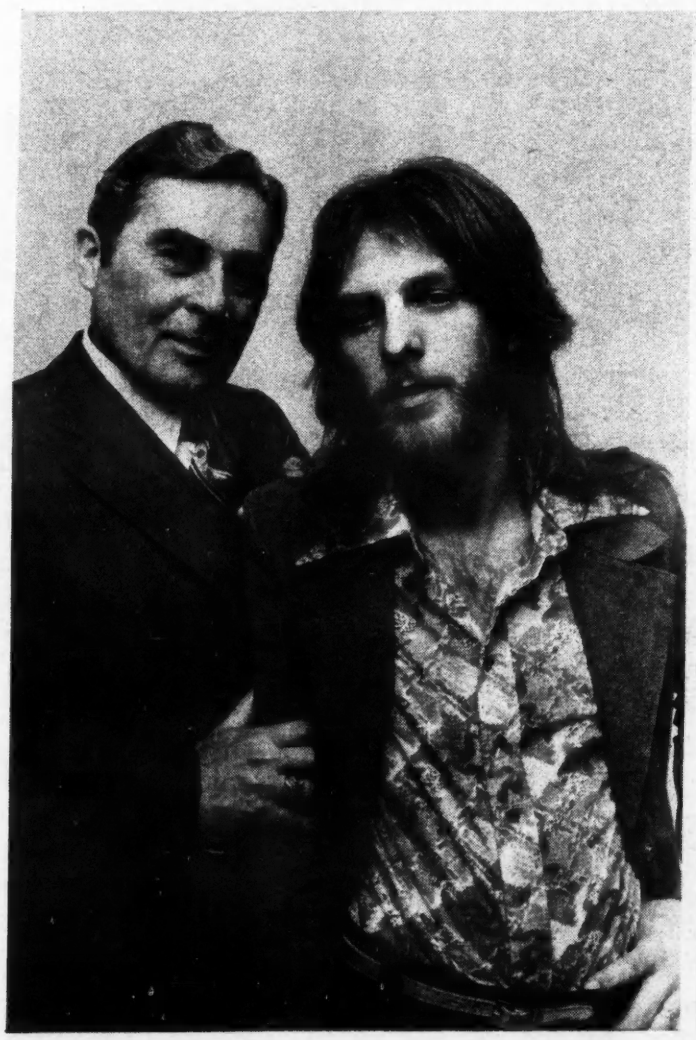

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The Story of My Clinic Abortion

(The writer of the following article wishes to remain anonymous.)

Monsey Medical Center is a sprawling brown house across the street from a greasy spoon restaurant on the main drag of the kind of sleepy small town that would make you think everyone you passed would be whispering about "what goes on over there." But nobody in Monsey, New York, seems to pay much attention to the lines of cars with New York, Conn. and Mass. license plates clogging the narrow main street across from one of the state's busiest abortion clinics.

Monsey was one of two clinics recommended to me by Pregnancy Counselling in Boston and I chose it because it meant I didn't have to go into the city and because it was described as small, with a sympathetic and qualified staff and a friendly atmosphere. I didn't want hordes of people around and I didn't want an endless lecture on birth control (I KNEW what I had done wrong) although birth control counselling is available and offerred at Monsey.

Also Monsey was cheap ($139) and I was able to make a Saturday appointment only a week in advance. (Three women at the clinic the day I was there came with no appointment from out of state and were still taken though they had to wait several hours.

Another reason I chose Monsey was because I had no real alternative in Boston. According to Pregnancy Counselling, despite the Supreme Court decision on abortion I would still have to find two psychiatrists, pay at least $350, and possibly wait several weeks to get an abortion in Boston.

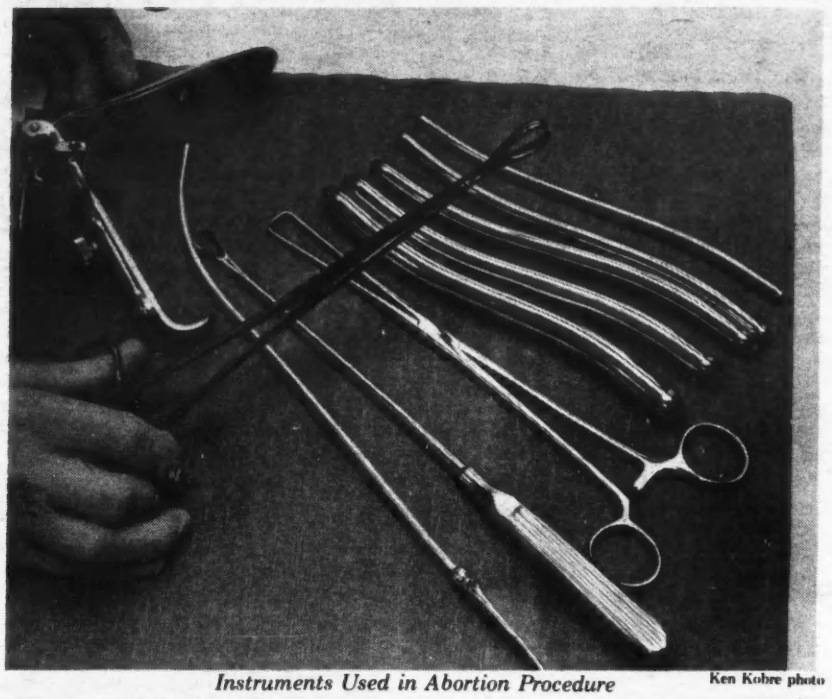
Climbing the stairs to the reception room I had to scramble over several seated male bodies, two black, mostly young and with long hair, waiting below as the waiting room was filled with women.Appointments were running behind schedule (ultimately there was as five hour delay from my appointment time) so there was plenty of time to stare around the waiting room.

The room was very quiet as the women perched on plastic chairs, some seated next to a man, staring at the wall or the floor or their hands. There was a rack of old periodicals but not one person was reading. My first instinct was to start a conversation or sing or do something to break the tension, but then I realized that I was just as happy with privacy to think.

Gradually, as more and more women came back from the procedure room people began to talk, about themselves, or some who were finished began telling women who were still waiting what to expect.

I wished I could have taken a picture of the room to present to male legislators who claim that abortion clinics serve only the single middle class women. Two mothers sat clutching the hands of their teenage daughters. An Indian woman with fearful eyes who could speak no English held her husband's arm. Two heavy women with teased hairdos and Middle American pantsuits sat unmoving. One tired looking woman of about thirty had flown in that morning

[Please turn to page 27]



Instruments Used in Abortion Procedure Ken Kobre photo

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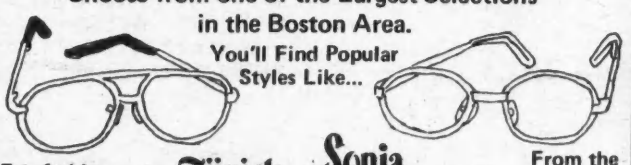

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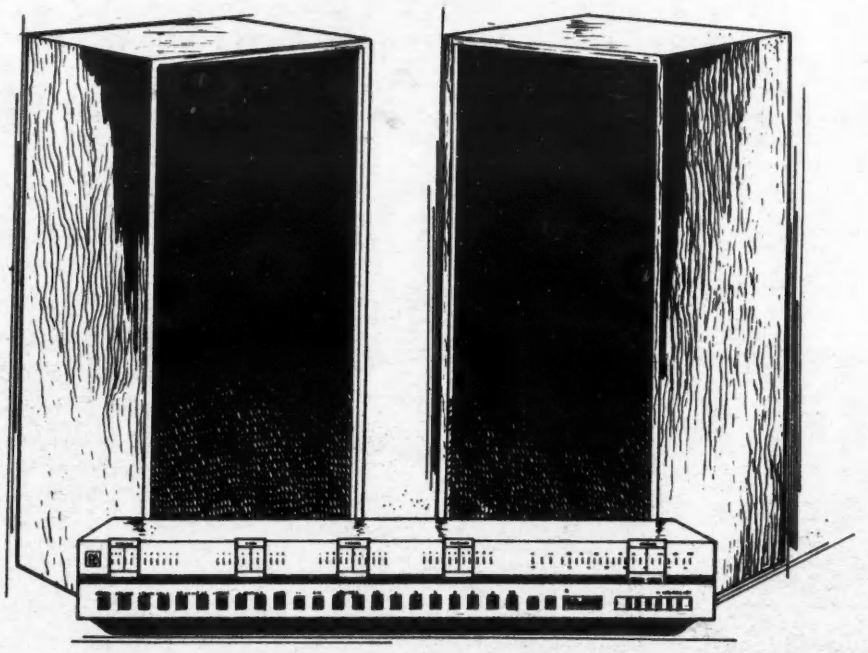

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Feminist Group Opposes Abortion

By Tish Fager

Support for abortion on demand is almost unanimous in the women's movement. Almost: a recently incorporated group in Columbus, Ohio, Feminists for Life, takes two basic and seemingly inconsistent stands: full equality for women in all areas and the right of every baby to be born.

"We demand an end to all legal, social and economic discrimination against women," say founders Dr. Sidney Callaghan and Ms. Patricia Goltz. "We recognize all people as individuals with equal rights, including the unborn. We believe it is inconsistent to demand rights for ourselves and deny them to unborn babies. Without the right to life, all other rights are meaningless. Furthermore, since roughly 50 per cent of the unborn are girls, half the abortions kill our sisters."

"We hope to see an end to pro-abortion stands in other feminist organizations," they continue. "By diverting time and energy into abortion legislation, these groups have deemphasized the struggle for legal and social equality. In addition, they have deterred many potential feminists from joining the movement."

Feminists for Life is an independent organization, not affiliated with Birthright (a service group which helps women who decide to have their babies against overwhelming obstacles) or Right to Life (an educational organization which opposes abortion), "but we are sympathetic to their goals," says Dr. Callaghan.

So far, Feminists for Life haven't succeeded in attracting many other feminists to their view on abortion. Their newsletter notes that "it is much easier to sensitize pro-life people to the need for women to become equal than for pro-abortion feminists to become sensitized to the rights of the unborn."

Abortion is a heavy, emotionally-laden issue, so let me say now that I am not anti-abortion. I believe is is crucial foı women to have the right to make decisions about their reproductive life and to have access to medically safe abortions on their own terms. I nevertheless feel that some of the concerns about abortion brought out by Feminists for Life are important in terms of feminist issues.

Patient Being Examined by Gynecologist — Ken Kobre photo

Abortion: Playing A Male Game?

Ms. Callaghan says, for instance, that on the issue of abortion, radical pro-abortion feminists are identifying with the worst traditional male power plays — men in this sense being only too happy to separate female "reproductive systems" from the self. More white middle-class men favor elective abortion than any other group, not only because it accords with male convenience and male strategies, but also because it suits the male norm of a human body.

"Men have always tried to detach themselves from the body, viewing female bodies in particular as a form of property." Full feminine sexuality is a threat: better to have women look at their own bodies as objects which they can manipulate at will and keep under control — privately, discreetly, efficiently and with no messy demands.

Abortion *can* be an exploitation of womanhood, in the sense that women shouldn't have to identify with male sexuality and wombless life styles to win social equality — to live and work in what was (and is) primarily a man's world. Getting into the club is not worth the price of alienation from body life, emotion, empathy and sensitivity for those women who *want* to carry and keep the children they have conceived, and a feminist approach to feminine equality should affirm and maintain that full feminine humanity includes distinctly feminine functions for those women who want to experience them.

Though this is relevant to some women, it is nevertheless true that a non-reproductive, "wombless" lifestyle is preferred by many *women* and involves no such view of their bodies as separate and subordinate to the self.

Freedom Not to Have An Abortion

There is also a difference between a woman deciding to have an abortion for herself because of the destructive effect a child (or even a nine-months pregnancy) can have on her own life, and a woman who has to get one for whatever *man* she is is or was involved with. A sizeable number of women — though no doubt a minority — get abortions against their own feelings to preserve the libidinal freedom of certain playboys of the western world. For every woman who is facing the decision about abortion there is a man involved. A lot of women decide to abort irrespective of "responsibility" on the man's part, but there are also women who abort with a great reluctance who would not do so if the men in their lives were to take greater responsibility. So now that we have the freedom to obtain abortions, we need also to think about the freedom some of us need *not* to have them.

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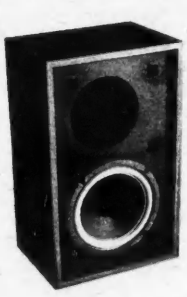

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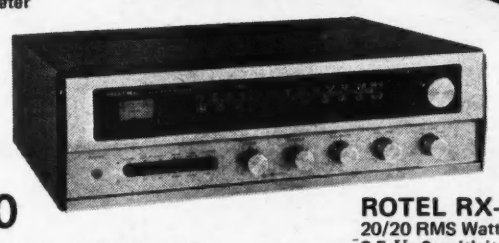

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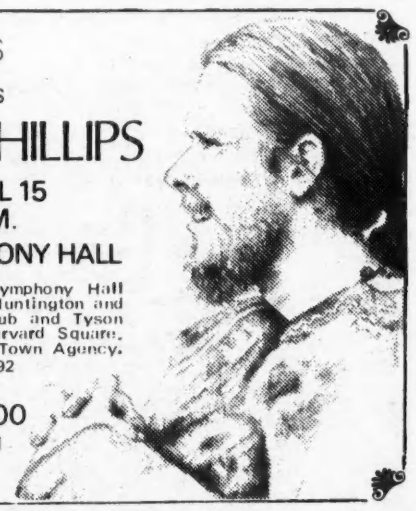

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My Abortion

[Continued from page 25]

with her husband and two other pregnant women from Indiana (Planned Parenthood there had told them that Monsey was the *nearest* good clinic she could find). She later told me that she had tried to commit suicide when she found out she was pregnant. She had had three previous painful childbirths and was having difficulty managing her children. About a third of the women were black; two appeared to be Latin; one was Chinese.

Waiting

The worst part was the wait. Finally I was called into the reception room where I signed some permission forms and after another wait had a blood sample taken by a very kind nurse who managed to maintain a warm encouraging attitude although she had been taking samples for the previous eight hours. (Earlier, a urine sample pregnancy test was done as a last check that pregnancy was positive.) I told the nurse of special factors in my case which she conveyed via note to the doctor. Finally my name was called and I filed downstairs to the unknown. From this point on—after an initial feeling of having been abandoned—there were always helpful nurses present.

"Maybe someday, all medical operations will be explained this way to eliminate unnecessary fear."

I was seated in a circle of women after exchanging my clothes for a paper johnnie and paper booties. (Some tension was broken as people's johnnies began to rip when they crossed their legs or bent over.)

The Procedure

One nurse took individual histories while another began to explain in full detail, using a plastic model of the vagina, uterus and ovaries, exactly what the procedure would be. I was very impressed by her friendliness, the specificity of her description, and her encouragement of questions. "Maybe someday," she said, "all medical operations will be explained this way to eliminate unnecessary fear."

(I think it is important to note that even if hospitals in Boston open up for abortions this important counselling will be missing. I personally would still prefer to go to a clinic).

The nurse explained that the outer opening of the vagina would be sponged, the uterus checked manually by the doctor to determine the length of pregnancy, the vaginal walls spread open and held with clamps (during which any cramping was likely to occur) and a local anaesthetic (similar to novocaine) inserted into the bottom tip of the uterus which we were likely to feel hardly at all. (Patients could choose to have a general anaesthetic but this meant waiting up to 1½ hours after the procedure for the anaesthetic to wear off.)

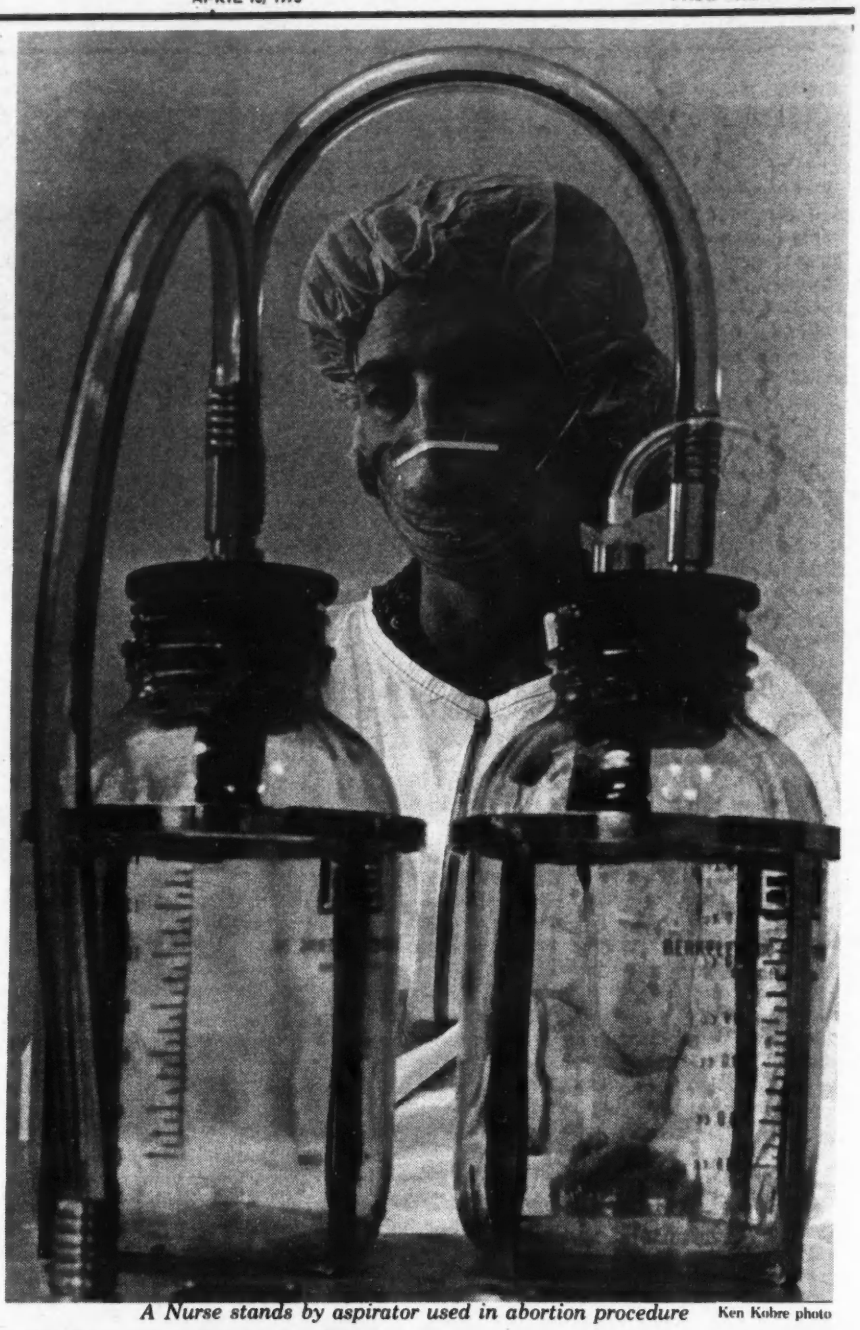
A suction process would be used, she told us, which would feel "weird" or "like something pulling" after which the uterus would be scraped to eliminate any remaining pregnancy material. A nurse would be present, literally to hold our hands, while the doctor was working. We were even told in advance which way to put our feet in the stirrups. The whole procedure would take less than ten minutes (more like five) and we were likely to feel little or no pain.

Then we waited some more, and finally my name was called. The nurse did hold my hand and the doctor (both doctors were male(joked and chatted—in a friendly intelligent way, not in the least patronizing—while the procedure went on. It was just as had been described, although in my case there was a great deal of cramping, which the doctor at that time could not explain.

After the procedure, I was wheeled to the recovery room, first to lie on a bed for 15 minutes and sip soda for quick sugar intake, then to sit up in a chair, swatched in a blanket for 15 more minutes. Cramping continued for about 15 minutes which I was told was normal with or without complications.

While I was lying down, another nurse brought me an envelope with follow-up instructions and medication. I was to take pills for two days to contract the uterus and to prevent infection. A whole list of instructions was included for personal aftercare and I was encouraged to call Monsey if any problems arose. In my case, where there was a complication, a note from the doctor plus my records would be forwarded to my personal gynecologist. When I got nervous because of the complication and called a nurse over, she volunteered to get the doctor who came to my bed and answered questions for five minutes. Throughout there was a respect for the intelligence of the patient and a willingness to explain that I found very important.

Meanwhile, the 15 or so other women in the recovery room, smiling and chatting for the first time that day, were beginning to trickle out.The distraught mother from Indiana told me how relieved she felt and I finally saw how beautiful the tiny Indian woman was when she laughed.



A Nurse stands by aspirator used in abortion procedure Ken Kobre photo

Concerts

[Continued from page 7]

A request for towing was made last March by the 700-member Beacon Hill Civic Association. In a letter to Kathy Kane, then director of Summerthing, the Association complained about the noise level of the concerts ("you could hear them six, seven blocks away," a member said last week), the litter problem, traffic congestion, panhandling by youths, and the destruction of the sod.

"Boston Common is not big enough or sufficiently maintained," wrote the Association, "to tolerate these kinds of crowds on a regular basis."

"Summerthing is a marvelous operation," said Association head Bernard Borman last week. "This series on the Common was just their Bay of Pigs."

"This wasn't a personal thing," said Borman. "It was a question of an abuse of the urban environment."

"I'm sure the series *will* happen this year," said Davis last week. "Right now it's just a matter of signing a contract."

Davis is the former executive producer of Summerthing, responsible for most of the Sunset series' past concerts. About a month ago he resigned his Summerthing position and created a non-profit outfit called the American City Foundation Limited.

Through his foundation, Davis intends to run fairs in cities throughout the country. He is reportedly negotiating for a fair in San Francisco this fall and is on the verge of contract-signing for a Boston fair to be held in June.

The Boston fair will be held on Smith Field in Allston near Harvard Stadium. It will have a three-ring circus, a concert area featuring music "aimed at all interests," a few pavilions and a beer hall.

It will cost $2 to enter the grounds and Summerthing is hoping for 20,000 visitors a day over the fair's ten-day run.

Allston residents interviewed last week were all unaware of the upcoming fair. Said one: "I don't think anyone around here would argue or fight over anything."

In addition to the fair, Davis wants to produce this year's Sunset series. He is currently negotiating with the Boston Foundation, a non-profit corporation set up by the city to partially fund Summerthing.

If the negotiations work out, Davis's American City Foundation will produce the series and hand the revenues over to the Boston Foundation, which will hand them over to Summerthing. For his efforts, Davis will be paid a fee by the Falstaff Brewing Co., Sunset's sponsors.

Davis thinks negotiations are going well and that he'll be able to announce a contract, as well as the new site, in a week or two.

He said he plans 16 concerts — five less than last year — because the new unknown site is only available for that many. The concerts, if they are to happen, will begin in mid-July and run through August.

"We're still negotiating," said Diane Genck, deputy director of the Mayor's Office of Cultural Affairs. "Nothing's definite."

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Three Weeks Inside China

By Linda Gordon and Stella Riley

(First of a two-part series.)

The Faces of China — Linda Gordon and Stella Riley photos

In December we spent three weeks in the People's Republic of China, as part of a group of 17 Americans, chosen to represent a cross-section of the American left. We can't claim to have been truly representative, but we were very diverse. Since our interests were diverse, we didn't concentrate, but visited many different institutions of Chinese society — factories, schools, rural communes, housing projects, hospitals, etc.; talking, through translators, with people who worked and lived there. None of us spoke Chinese; none of us had any formal expertise about China; our visit was very short; we don't claim to speak as experts. But as ordinary people, we were all enormously affected by our experiences in China. We learned as much about ourselves as about China, and we'd like to share some of that experience with people here in Boston.

Communicating with people in China means piercing through the barrier of different cultures. We often couldn't tell which parts of the Chinese style we encountered were traditional, and which were produced by the socialist revolution that is happening. One of these stylistic things that struck us most was the use of slogans: "the revisionist line of Liu Shao Chi," "Chairman Mao's revolutionary line," "the mass line," "serve the people," etc. At first it made us uncomfortable to hear people talking in these neat little formulas; they sounded phony to us.

But as we listened more, we came to understand that these formulas, while standardized, were not empty, or learned by rote. When we began to ask people what they meant by these slogans, they were able to describe very specifically what these political lines or policies meant in their own daily lives. Of course, since we couldn't speak Chinese, we couldn't interview random people in the streets (although we were free to walk around by ourselves in the cities, and take pictures of anything we wanted). But even taking this into account, we left China with the impression that people understand and believe in the politics they talk about.

We'd like to try to communicate some of these impressions in the way we formed them — by relating a couple of our adventures.

The Transistor Factory in Shanghai, December 16

Our bus turned off the main street into a narrow, winding, poor residential street (Much of the housing we saw, especially in the big cities, was quite poor. It seemed as if everywhere we looked there was housing construction, but it apparently still hasn't been enough to replace all the old housing. Even the poorest streets, however, were very clean.) It seemed an unlikely place for a factory. As the bus pulled to a stop, a crowd of people, mostly women and young children, drew close to see the bus full of Westerners. We got out and saw a plain, three-story apartment house made of white-washed concrete, labelled in red Chinese characters, "Fung Hu Box Factory."

The factory leaders formed a receiving line and shook hands with each of us, then invited us into a meeting room with the usual long table and the inevitable white tablecloth, hot tea waiting in covered mugs, and plates of cigarettes. As in almost every public room we visited, on one wall hung a portrait of Mao Tse Tung, and on the facing wall, Marx-Engles-Lenin-Stalin in a row.

The factory leaders and workers who introduced themselves and welcomed us to their factory were five or six women and one younger man. It was impossible to tell by looking at them or listening to them which had positions of responsibility. (Except for a few older intellectuals, whose style had been formed before the revolution, all the leaders we met in China acted simply, naturally, and not differently from their rank-and-file.) Their manner reflected that they were ordinary workers who had been chosen as leaders by the other factory workers.

Yang Lai Ying, a middle-aged woman who is vice chairman of the Revolutionary Committee of the factory (every institution in China is run by an elected Revolutionary Committee), described the factory's history to us. Unlike all other factories we visited, this factory was not owned by the state, but had been organized as a cooperative by the women of the neighborhood.

The factory was established in 1958, the year of China's "Great Leap Forward." The Great Leap Forward was a kind of mass movement, initiated by Mao, aimed at launching the Chinese economy onto a higher level of development through grass-roots effort and initiative. It encouraged people to use every available resource, and to take on new and even unfamiliar tasks to increase production in whatever way they could. The feeling in the country was one of excitement and experimentation. Here is Comrade Yang's description of how the factory grew out of this movement, and its later development:

"We, the former housewives, responded to the call of Chairman Mao. We would no longer stay idle at home, but contribute to building socialism. We set up a small factory to serve the big factories, and meet the needs of the people. We said, 'We also have two hands. Why should we stay idle at home?'

"At first we were only 32 women comrades. Our educational level was low, because before Liberation we lived in poverty. We had no opportunity to get an education, so we were illiterate. After Liberation we attended night school, so we had gotten a little education."

The Chinese call the 1949 revolution the "Liberation." We sensed that this reflects their view that the revolution — the transformation of society — is a long process that is still continuing; seizing control of the government was merely a first step, a rejection of old rulers.

"When our group was first organized, we had to work out of the bonds of home. We had to wage acute ideological struggles at home, since before Liberation we had been oppressed not only by the three big mountains, but by a fourth — the authority of husbands. We women were even more oppressed than men in the old society."

The "three big mountains" were imperialism, feudalism, and bureaucratic capitalism. This metaphor is very widely used by Chinese people when they explain their view of women's oppression, and seemed to reflect a feeling that the struggle for women's liberation was not basically a struggle against men, but a struggle against one of the burdens on Chinese society left over from the days before the revolution. In other discussions about this, people often said that the struggle for women's equality was a struggle against old, feudal ideas, held by both men and women.

"I am one of those 32 women in these years of the small factory. I come from a poor peasant family. In the old days, I was a worker in a factory, but I suffered from a skin disease and got fired because of it. After that I was unemployed, and suffered greatly. After Liberation I did some social work in the neighborhood, under the leadership of the Communist Party. During the Great Leap Forward, I was enthusiastically trying to organize the fellow women comrades in the neighborhood to set up this production group.

"Once the group was established, we had no equipment. We brought simple tools from home, such as hammers. We tried to make small wooden boxes. It was an easy job, which we could do with these simple tools, but the wooden boxes are needed by the people. With the development of production, the work force increased to over 140.

"Because of the influence of the revisionist line pushed by Liu Shao-Chi, the development of the factory stagnated before the Cultural Revolution. Liu Shao-Chi and his followers despised women. They said, "what can you do? Just earn pocket money!" We were indignant. We said, 'We, the women, are trying to contribute to building socialism. We are not about just making some money.'"

Liu Shao-Chi was the head of the Chinese government before the Cultural Revolution. The Chinese people now feel that he was leading China in the wrong direction, down a "capitalist road," which would make China like the Soviet Union. This "revisionist" philosophy, which they contrast with Mao's revolutionary line, has many facets, but in general it means an attitude that ordinary people can't do things or solve problems, that they need experts to tell them what to do, that leadership must involve bureaucracy and giving orders to people. Another part of this attitude is the feeling that people will only do things for personal gain — like housewives earning pocket money — instead of encouraging and educating people to devote their efforts to building up China, and think first of the country as a whole. The struggle against this "revisionist line" was the main effort of the Cultural Revolution.

"After the Cultural Revolution, because of the needs of the national economy, the state encouraged us to try to manufacture something more important than boxes, and set us the job of making transistors. At the beginning, our educational level here was low, the average age was 46, and the factory was 90 per cent women. We didn't quite understand what transistors were. But we have always firmly adhered to the mass line — we got the people together to discuss how to solve the problem. The workers said that this assignment has shown the confidence that Chairman Mao and the Communist Party have in us, so we should try our best to do it. It is said that this kind of job requires a higher educational level and can only be done by young men workers. But we said, 'We also want to make revolution, and we have two hands. Why can't we do it?' We were determined to overcome these difficulties. So we sent 10 young women to a big factory to learn the techniques of making transistors. These 10 women workers faced a lot of difficulties learning the techniques.

"We also lacked the equipment we needed. So in solving this problem, we also adhered to the mass line. The women said we should mobilize the husbands to give us a hand. Some of our husbands were electricians, metal workers, and so forth. So the husbands were organized to use scrap materials to make equipment for us in their spare time. So we have built up this factory from scratch."

The Chinese use the term "mass line" to refer to the *opposite* of Liu-Shao-Chi's "revisionist" line. The main point of the mass line is reliance on ordinary people. It emphasizes de-centralization and faith that China's economic development will come from ordinary people getting together and solving problems. It stresses "self-reliance" — not waiting for higher ups to give orders, or provide improvements, or invent new technology. It says that the job of a leader is to organize people to solve problems, themselves, rather than to give orders.

"So we started to produce transistors with home-made equipment. Later we got some help from the state. Now about 70 per cent of our equipment is made by ourselves, and 30 per cent is given us by the state. We make integrated circuits — transistor, condensor and resister together.

"At one point we were stunned to learn that we would need a special camera, a final reduction camera, that would cost 220,000 yuan (about $110,000) and we would have to have that amount in foreign currency. But after studying exactly what that camera would have to do, we were able to construct one out of a standard Shanghai (a Chinese box camera) at a cost of only 10,000 yuan, in Chinese currency."

After Comrade Yan's talk, we toured the factory itself. Before going in we had to take off our shoes, because the work was so delicate that dust could interfere with it. The factory was equipped with an elaborate, but, as usual, home-made, air-filtering system.

The tour led us through room after room of the simple, bare cement building, showing us each step in the production process. In each room were sophisticated-looking machinery and workers wearing white coats and caps.

We saw the home-made photographic equipment that Comrade Yang had described — a camera sitting on a simple wooden stool. Instead of an expensive device for regulating the distance between the camera and the object being photographed, the technician showed us that they had drilled holes in the floor at precisely-measured intervals. By moving the wooden stool so its legs fit into different holes, they were able to regulate the distance.

In another room a group of women were using microscopes and very thin needles to do the delicate work or connecting circuits. The whole factory was clean, calm and quiet, everyone obviously proud of the place. It was well-lit by windows and flourescent lights.

Something about the building, with its bare cement or whitewashed walls, reminded us of the Mystic Housing Projects in Somerville. The women who led and worked in the factory also reminded us in a way of women we know who are community activists in Somerville. The thought made us realize in a different way the meaning of the transistor factory — it is just as if a group of Somerville housewives had organized a sophisticated electronics factory themselves.

After the tour, we went back to the meeting room, where we met a woman named Whah Ah Fung. She was one of the 10 women picked by the whole group to go to the state factory to learn how to make transistors. This is her story of what that experience was like:

"In the old society, women were despised and always neglected. Only after Liberation have we been respected by everybody. I feel proud of the progress of women since Liberation so when I was picked to learn the techniques, I was moved, and determined to learn, in order to build socialism. But when I got to the factory, I was frightened, because of all the things I never saw and heard before. I felt this was a difficult thing to do, and a feeling of fear came into my mind."

"The leading member of the factory had a talk with me, and he asked my opinion. I said that it was quite difficult for me. I was already 42 and my educational level was low. I said it would be better to send some young worker to learn the techniques, not me. The leading member told me that there were not many young workers in our factory, and asked me if I had the confidence to overcome these difficulties. I said, of course. He said, all right, you can go. So I studied Chairman Mao's articles, "Serve the People," "In Memory of Norman Bethune," and "The Foolish Old Man Who Removed the Mountains". I said to myself, 'I should study these heroic spirits,' and my morale was heightened."

Chinese Villagers with New Housing Linda Gordon and Stella Riley photos

Comrade Whah was referring to Mao's three most popular articles, sometimes called the "Three Constantly Read Articles." The first two describe people who died in the revolution, serving the people. In these articles Mao urges people to live in that spirit of serving the people, and doing whatever is necessary to build socialism, no matter what risks or hardships that may involve. The "Foolish Old Man" describes a Chinese folk story whose point is that determination and persistent effort can solve any problem people might have. People in China often refer to these articles as a source of inspiration and encouragement in the face of difficulty.

"After one week of study under the guidance of the veteran workers in the big factory, I learned something about making transistors. Then I was assigned a quality control job. This required a knowledge of the foreign alphabet, but I knew nothing about foreign languages, so I was rather upset.

"So the first difficulty I faced was learning something about foreign languages. I asked by son to help me. I asked him, 'What is this letter? It looks like a chair?' My son rubbed his head and did not know what I was talking about. He told me to copy it more carefully, so the next day I did, and brought it home to him. Then he said, 'This is not Chinese! How do you dare to think you can learn foreign letters when you have not mastered Chinese?' I said, "because of the needs of the state, they sent me to learn techniques for making transistors.' He said, 'This is too hard for you, an older worker. Why don't they send a younger worker?' I said, 'Why do you despise me? We older workers also try to build socialism. Why shouldn't we learn techniques?' So my son helped me and after one month, I learned the English alphabet.

"After study in the big factory, we went back and began the trial manufacture of transistors on our own. It was an entirely different thing from doing it in a big factory under the guidance of veteran workers. It took us 76 days to make the first batch of transistors.

We have also met with alot of other difficulties, but under the leadership of Chairman Mao, we have overcome them. From my own experience I have seen the difference between the old and the new society. In the old days, women were so despised that we would never have even seen such a product, let alone make it ourselves. Now modern products are made by former housewives — this is because the Communist Party and Chairman Mao believe in the potential and wisdom of us women."

(In the concluding article, the writers tell of a visit to the Thrive by Day Brigade.)

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Sporting Eye

The Day The Earth Stood Still

By George Kimball

I will confess that I have never been a Polish war correspondent, but I certainly know what it must feel like. Opening Day at Fenway Park may have been one of the more hideous baseball games ever played, and the fact that the Red Sox, twenty runs and twenty-eight hits later, emerged the victors can be attributed in the main to the fact that the Sox and the Yankees had run out of innings.

The flag in center field whipped about in the breeze, cracking and popping so loudly that it was almost impossible to hear the Mike Kekich jokes. One might have surmised that that sort of wind would carry at least a few fly balls into the bleacher seats, which in truth it did. (Graig Nettles connected to straightaway center for the Yanks, and Carl Yastrzemski, on his very first trip to the plate this season, belted one into the centerfield seats. Since it took him until July 22nd to accomplish the feat last year, it was clearly ominous that Captain Yaz is about three months ahead of schedule, and currently staying with Roger Maris' 1961 pace.

Everyone had been worrying about the failure of Carlton Fisk, Rico Petrocelli, and Tommy Harper in Spring Training. Fisk (3 for 4 with two homers and 6 RBIs), Petrocelli, and Harper emerged from opening day batting an aggregate .667, just a shade above the Sox' .422 team average.

Since the enemy happened to be the Yankees, who were in an earlier existence the Boston's arch-rivals and who are actually favored, if only by Jimmy the Greek, to take the Eastern Division this year, it was a victory sweeter still. That Luis Tiant managed to survive a complete game — the fact that the five runs he surrendered exceeded his 1.92 ERA of last year notwithstanding — tended to obfuscate an additional, but crucial, circumstance, which was that the Red Sox had played badly enough to lose four baseball games out of five.

The gale-force wind kept pop flys floating around in the air all afternoon; it looked like somebody had trained a howitzer to throw knuckleballs. The official scorer, a man of infinite mercy, charged the players with but two errors, meaning that the hit total was swelled by at least half a dozen ignored flies. One of them, by Reggie Smith in the first inning, was so egregious that if Tiant does not append the three subsequent runs to Reggie's ERA and deduct it from his own, there is no justice in heaven. Smith, who may be the only living person capable of actually making one lament the absence of Tommy Harper in center field, stumbled around all afternoon in a trance. It was

Sox Fans in High Spirits — Pam Schuyler photo

observed on at least one occasion that perhaps Smith should let his mouth do his talking for him.

If someone could figure out a way to play a few designated outfielders there could be miracles at Fenway this fall, because after taking aim at the best the Yanks had to offer, in the personae of Mel Stottlemyre, Lindy McDaniel, and Casey Cox — not even Ralph Houk was about to throw Fat Albert Lyle into a game like this one — the Bostons pounded New York unmercifully. Everyone in the lineup hit safely with the lone exception of Orlando Cepeda, the Designated Hitter. When Stottlemyre struck out Wounded Knee on a 3-2 pitch in the second I could only breathe a sigh of relief. "It could have been worse," I said. "He might've walked him."

It marked the advent of John Alevizos' grand new experiment in the bleachers. The Sox have installed a bona fide menu out there — there are now five complete meals to choose from, meaning that 32,882 people got absolutely plastered by the third inning. Since the game was by then nearly two hours underway it was small wonder. And, in the Vice-President's words, "Mr. Yawkey doesn't like people drinking beer in the stands." So everybody did, with the result that whenever one of the Fenway cops tried to stop someone from drinking he usually got a Falstaff in the face. By the eighth inning there were young girls running around the outfield (Presumably they were, at least, 18.) and the six-hundredth fight was subsiding in the stands. They must have all been Yankee fans.

Bill Lee did not kick a piece of bubble gum all afternoon. This may indicate some sort of reform movement on Splashdown's part, but it seems infinitely more probable that he was unable to summon the energy, having re-introduced himself to the City of Boston the previous night.

I had awakened on Friday morning thinking that if Lee felt anything remotely close to the way I did then the Sox were going to be in big trouble. The previous evening we had done some fairly serious carousing, but another matter was weighing still heavier on my mind.

For reasons best known to Eddie Kasko and Dick O'Connell, the Red Sox had come north with 26 players, meaning that before game time someone had to be either traded or cut in order to effect the regulation 25-man roster, and the person in question had been narrowed down to a list of five names. A couple of them — Wilfred Siebert and Lee — had for two solid weeks been traded in the newspapers on a daily basis; the rap on Siebert was that he was a hypochondriac whounfailingly thought something was wrong with him. Lee's problem, on the other hand, was that everybody else thought something was wrong with him.

The other candidates to take a hike were reserve outfielder Rick Miller (Miller, a defensive specialist engaged to marry Carlton Fisk's sister, did not figure to play much through the opening series, and were he to be sent down it would obviously have been a time-buying device while O'Connell attempted to peddle Siebert and/or Lee elsewhere.), and pitchers Mike Garman — who had no remaining options — and Craig Skok — who had several.

Odd Man Out

When the team broke camp on Wednes-

[Please turn to page 32]

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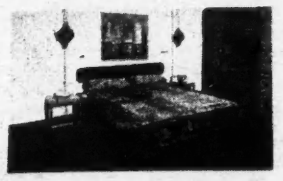
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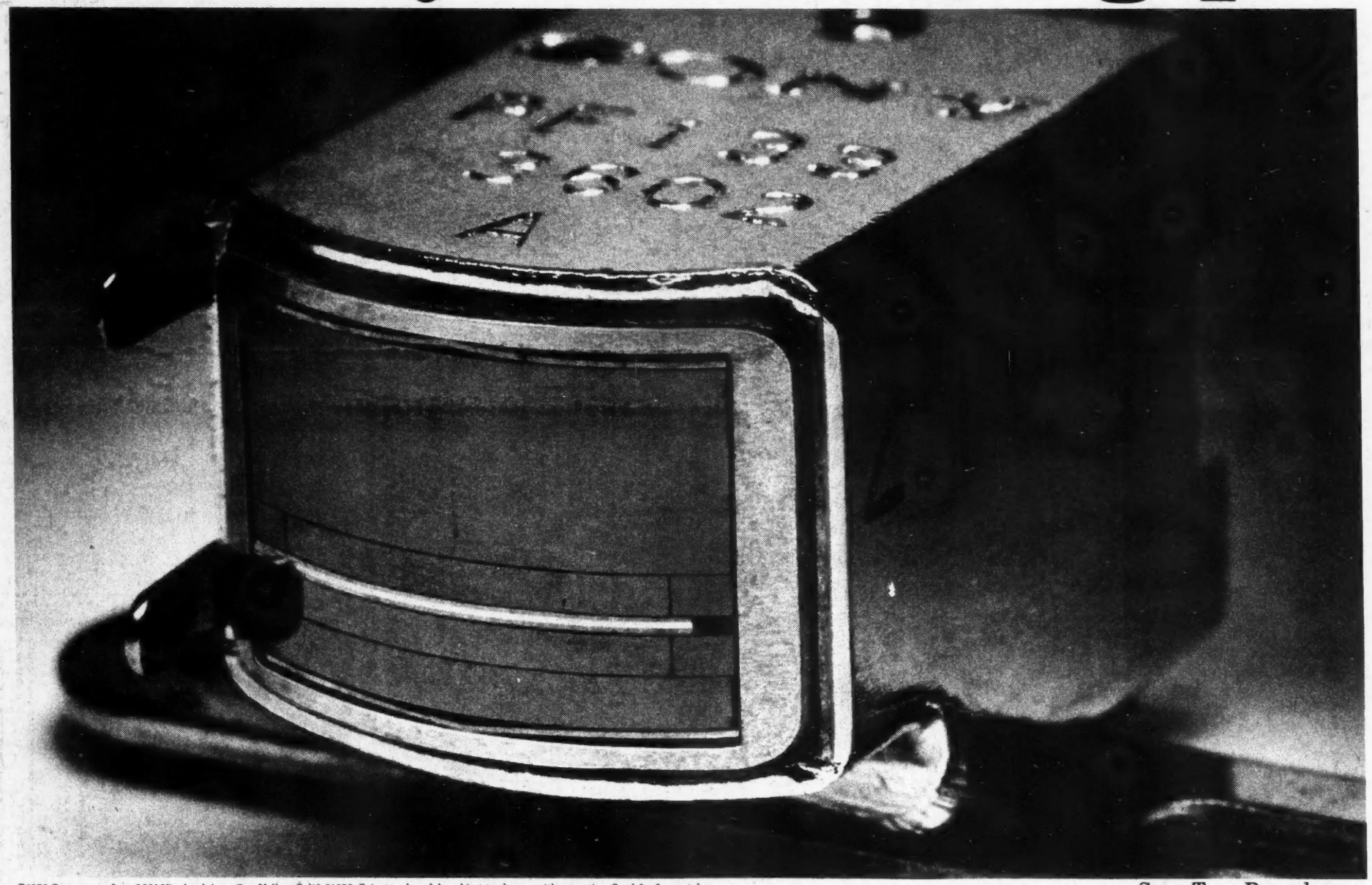

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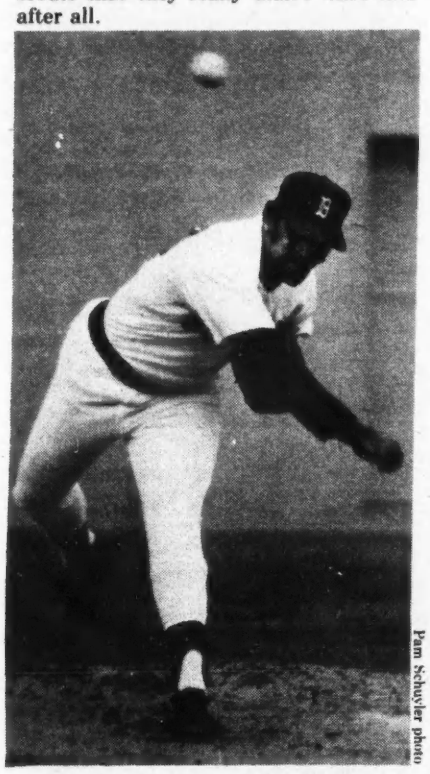
Red Sox

[Continued from page 30]

day morning Winter Haven was beseiged by (depending on whom you're talking to) either a thunderstorm or a hurricane. Lee's immediate solution to Kasko's dilemma was to send all 12 pitchers to the outfield and strap them to lighting rods. "The first guy to get struck with a bolt is the guy to go," said Spaceman. "Lee likes that idea," observed John Duffield Curtis II, "because he knows God doesn't want him."

Two days previously Lee had been moved up in the rotation, a full day ahead of schedule, in order that the Phillies might get a look at him. Lee declared it his "Last Tango in Winter Haven" and then proceeded to persuade the Philadelphia scouts that they really didn't want him after all.



Pam Schuyler photo

Luis Tiant: Opening Day Pitcher

So the question of who would be the odd man out plagued the Sox right up until Thursday afternoon, when it was clandestinely revealed that Skok had won a trip to Pawtucket. It was revealed to some people, anyway.

I'd seen Skok pitch exactly once. On March 15 he faced the Tigers, and in his first two innings the Detroits got exactly one ball out of the infield. Unfortunately for Skok that one was hit right at Reggie Smith, who dropped it. Skok was sufficiently unnerved that he proceeded to surrender six hits and eight runs in the third. His cause was undoubtedly hindered by the fact that Jim Northrup cleverly hit another fly ball to Smith, who dropped that one too, but he also threw a pair of gophers — including a grand salami to Willie Horton — and since I had by that point become interested in a young lady over on the third base line I did not find Craig Skok a particularly unforgettable character.

So on Thursday night Lee and I had dropped by the Fenway Boylston to return Wilfred Siebert's car, and while Spaceman was upstairs delivering the keys I was pacing around the lobby, and a guy came up to me and smiled. "Hi," he said, "you were in Winter Haven, weren't you?"

I admitted that and introduced myself. "I'm Craig Skok," he offered his hand.

"Oh yeah," I remembered that afternoon in Lakeland. "What are you going to do now?" I asked.

In response I got a blank stare. "What do you mean?"

It hit me all at once. My Sweet Jesus, I was thinking, this poor fucker doesn't even know.

I have this friend named Patrick Sullivan, you see, whose father allegedly owns an allegedly professional football team in New England, and when Pat was about 13 years old the team had a coach named Mike Holovak who, when he decided to cut a player, was in the habit of making Pat do it for him. Now at the age of nearly 30 I am not about to become anybody's Turk, and especially Eddie Kasko's, so I was grateful to spot Lee coming down the stairs.

"Let us," I said quickly, "get the hell out of here." We parted amiably with Skok and I somehow felt compelled to get mercilessly drunk.

Laugh-In Revisited

By Mike Lupica

When it was finally over three-plus hours later, this circus that had been advertised in solemn words as Opening Day-1973, but more resembled a softball game between this paper and WBCN. When the eight fistfights in the stands had ended and all the players on both teams had stopped circling under fly balls as though they were balloons and everyone in Fenway Park (including beer-carriers) had finally ceased having more trouble with the wind than Amelia Earhart did, there was only one question left for anyone of us to ask: Where was Joe DeMaestri when the New York Yankees really needed him?

This was supposed to be the genesis of another go-round of the Grand Old Game (now known as Marvin Miller & Co.), that annual April event which surpasses income tax evasion as a national pasttime. As it turned out at Fenway, however, the 15-5 Red Sox victory over the Yankees served only as a forceful argument for the initiation of outdoor roller derby in Boston. The six P.O.W.'s on hand (and the farce of honoring these people every hour on the hour *is* getting to be a bit much) must have wondered at various points during the afternoon if they were back in Vietnam.

The vest line of the day — and there were a lot of them — belonged to Ned Martin, the Red Sox play-by-play radio announcer at WHDH. After the first three innings had taken 75 minutes and twelve runs had already been scored, Mr. Martin expressed doubt to his listeners as the whether "this thing will be over by Palm Sunday." People in the ballpark who thought after those first three innings that they had seen everything there was to see on this day were in for some surprises, though.

In the bottom of the fourth, Lindy McDaniel had relieved Yankee starter Mel Stottlemyre, who can't even remember what it *felt like* when he was a good pitcher. After Yaz singled and Reggie Smith hit a pop-fly double to left, McDaniel was instructed to walk Rico Petrocelli in a brilliant piece of strategy by Ralph Houk. This enabled the 40-year old Lindy to pitch to Carlton Fisk, who had only homered and doubled previously. Fisk promptly deposited a McDaniel's slider into the center field bleachers. Yank rightfielder Matty Alou took time off from watching the bouts in the stands to bid Carlton's smash bye-bye. Fisk, who hit .106 in spring training, will be spending next February and March in New Hampshire, for all the good Florida did him. In the first inning, he also threw out Horace Clarke attempting to steal second, which should end all *angst* over Fisk's arm.

Fisk's homer made it 12-4 and the issue, as they say at *The Herald American*, had been decided. The fans, then, had to find other things to hold their interest, at least between trips to the concession stands. They did. There was Reggie Smith surrounding flies to center in his inimitable, drunken-fireman style. There were a couple of lithesome blondes from a Beach Boys album cover running out to shake Tommy (3-for-4) Harper's hand in left field.

All in all, for the fans, it was a good day, particularly for the people who have not gotten over the cancellation of *Rowan and Martin's Laugh-In.*

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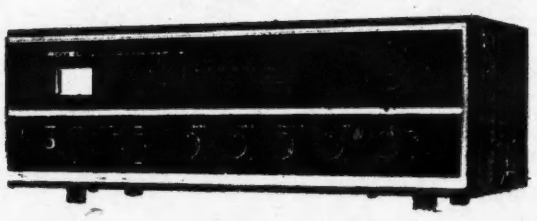

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Busing

[Continued from page 8]

same voters which a "confidential" survey conducted by the Department of Labor for the Committee to Reelect the President saw as "overripe for an appeal on the political level." Whether it's Nixon, Wallace, Mario Biaggi, Frank Rizzo or Dapper O'Neil it's the same pitch: make 'em angry but make 'em believe you are on their side. And the easiest issues to push are the ones that create the greatest frustration like busing.

The history of busing in this city is a history of a series of school committees refusing to admit that their system is blatantly guilty of *de jure* segregation and, then, using busing as a coverup for their complicity in the deterioration of the Boston schools. There is almost no way that this city is going to avoid the bus. Right now they do not even try; busing large numbers of white students all over the city to promote segregation of the races. Eventually — this year or next — the law and the Constitution are going to catch up with the School Committee. Whether the state's Racial Imbalance Law is repealed or modified or not is immaterial at this point — a nicety missed by most of the pols who spoke at the rally. Some day soon a judge is going to order that the bus be used.

By failing to acknowledge this and by letting anti-busing supporters believe that rallies like last week's will change the course of events, Boston's pols are creating an atmosphere which could result in boycotts and black-white conflicts which could make the uproar in Pontiac, Canarsie and Charlotte look mild by comparison. Black and white students in the system are already at each other's throats and the first busload of black kids who show up at South Boston High may be lucky to get out unscathed. Boston will be at that brink which decides the fate of a city as an entity.

There must be a certain sympathy for the busing protesters, even if their anger overflows into outright violence. Their children will not get a bettter education for being bused. They have been pushed around and politically cheated. When the time comes to place blame for what will almost assuredly occur, pols like O'Neil and John Kerrigan and Ray Flynn will blame it on the courts, the legislature, the liberals and the suburbanites.

Everyone, in fact, except those that really are to blame — the pols themselves.

* * *

A New Judge

State Senator Billy Bulger from South Boston is eagerly pushing himself for a judgeship. One reason is the preliminary redistricting plan for the state senate. There is almost no way to avoid making Bulger's district predominatly black and that could mean Billy's defeat next time around.

The Cambridge Shuffle

Some Beacon Hill folks are speculating that Charlie Flaherty allowed Tip O'Neill Three, son of the House majority leader, to stay within Flaherty's new Cambridge district because Charlie has his eye on higher office. Flaherty would be a good compromise candidate for any state-wide office up for grabs and, if that doesn't work out, he could try for a senate seat. A race between Flaherty and O'Neill would be very, very close.

More Reform

There are some real cute votes taking place on Beacon Hill these days. The House has given tentative approval to House bill 6212 which would move the last day for voter registration back from 20 days before any election to 28 days. Those involved in voter registration, particularly in Boston and Cambridge, see the bill as a ploy to keep students out of primary elections Most schools reopen right before the primaries and most students wait until they get back in school before they register. The State Senate, meanwhile, has defeated a measure which would require campaign contributors to list their business addresses when they contribute. That would have put a stop to corporations pumping in campaign funds through their secretaries and janitors. The Senate has approved, however, a bill which eliminates the requirement to report campaign contributions under $15. That means a lot of lobbyists and corporate biggies will be making a lot of $14 contributions. The big supporter of the latter bill was John "the Bug" Davoren, our hard-working secretary of state.

Neat Trick Department

Anyone who's been eyeballing *The Globe* and *The Herald American* real estate pages of late has already discovered the coming trend in apartment dwelling: the condominium. Most of these condominiums are popping up in cities and towns covered by rent control: Boston, Brookline, Cambridge. The chief reason for this shift should be obvious: avoiding rent control. Landowners, especially the biggies, can make far more out of selling off this stuff than they can when their rents are regulated. Legislators and community groups in Pennsylvania, another state with rent control, are so concerned with the trend that they've gotten behind a bill which would prohibit the conversion of an apartment building to a condomium unless 51 percent of the current tenants agree to buy their apartments. (Locally the average is about 20 percent.) There is no similar bill now in the Massachusetts legislature.

Happiness Is . . .

Boston Mayor Kevin White is proudly displaying a recent *Boston Magazine* article on him to everyone. "You can't get near him without him showing you the article," sighed one White staffer last week. The article, by veteran Boston reporter Al Lupo, is very even-handed and, in spots, quite complimentary to the mayor. One supposes that the City Hall press corps will have to live with White brandishing the Lupo piece and asking why other reporters can't write such positive stuff for at least the next six months.

The Budget

The Boston City Council gutted White's budget last week, cutting some $84 million out of the $200 million plus-request. The hardest-hit department was Health and Hospitals which was cut some $63 million. The City Council expected White to come back with supplementary budgets more acceptable to the councilors but White staffers are dropping the word that the mayor is so angered at the Council that he might not ask for more funds and just let the departments collapse. He can then hit hard at council "irresponsibility" in an election year. The hints (and a memo to all department heads which suggests they are going to have to live with the council cuts) may be a ploy to put pressure on the Council but White seems legitimately upset. At the very least the councilors who voted against the White request will feel his wrath in other ways. Two friends of Councilor Gerald O'Leary, who pushed the biggest cuts, have already been bounced from city departments.

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Wyzanski

[Continued from page 3]

sense." By the time the firm got around to writing the test it had run out of money.

Enter Dr. Paul Costa of UMass, a psychologist. He drew up a test administered to over 10,000 applicants (including women for the first time) last fall. This time about 75 per cent of the whites and only 43 per cent of the non-whites passed (55 of the 103 in the priority pool passed). Mabel Campbell, 50 year veteran of the civil service and its director until last Friday, declared the test a success. Pat King of the Boston Legal Assistance Project and lawyer for the original eight defendants (non-whites who failed the old test) thinks it's a dismal failure.

Only 55 of the 277 non-whites who passed the exam are guaranteed jobs. There are by civil service estimates 1340 openings for policemen around the state, jumping to about 1700 over the next few months. But many of those jobs exist on paper only. In Boston, for instance, Mayor White's hiring freeze will keep the new police commissioner from adding to his force. He has been reshuffling the department against loud internal opposition to get more cops out from behind desks and on the street. And because of the state's veteran's preference law anyone who hasn't served in the armed forces might as well forget about getting a police job. (This makes it unlikely women will get on the force).

This new test cost about $180,000 to develop, according to Mabel Campbell. In fact it is hardly new. Costa just took three old tests, including a 1959 Chicago test to weed out the emotionally unstable and a 1949 California test intended to measure qualities a police man should have. For $180,000 civil service got tests "from the ashbarrel of the past," as Wyzanski put it. There was no reason to assume these "new" tests were free of "all the evils of the past," the judge said. King argues that this test does not meet the court's earlier ruling for a new exam free of the irrelevanices and cultural biases of the old tests.

This then is the background for Wyzanski's inflammatory suggestion, mark that — it was a proposal, not an order — that civil service qualify all 105 non-whites who had failed earlier tests and were thus eligible for the priority pool. Wyzanski proposed that the 55 who did pass the new exam and the 53 who did not should all be certified by civil service and that the other non-whites who passed this test (but had not taken any previous exam) should also be included in the priority hiring pool.

All hell broke loose. The Boston Patrolmen's Association, the International Brotherhood of Police Officers, veteran's organizations ("representing 250,000 Mass. veterans" *The Herald American* reported), *The Herald American* on its editorial pages, the Massachussetts House of Representatives (from which nary a peep about Judge Troy), and even old fan George Frazier, lit into the good judge. The Judge, his antagonists cried, would ruin the quality of law enforcement in the state and jeopardize the safety of every citizen by urging that men who could neither read nor write, had criminal records or were physically unfit be appointed to the police force. On an even higher note of moral indignation, *The Herald American* chanted: "It shouldn't be necessary, but unfortunately it is, to remind Judge Wyzanski that real justice is color blind."

There are a few other things that need to be remembered. First, putting these people on the list would not guarantee them a job. Each police department is free to reject people on that list. Each department runs a special background and physical test on applicants it considers for a job. According to King, the Boston Police routinely rejects 17 per cent of the certified people it plans to hire. The notion that Wyzanski's order would force departments to hire the blind, the lame, the incompetent, is preposterous.

Second, the existing hiring system is hardly an example of "blind justice." In fact, it is quite likely that the highest scoring person on the test would not get a police job. Disabled veterans get first crack however low their score as long as they pass, then veterans, and finally civilians. However civilians must be high school graduates or pass a high school equivalency test. And war heroes (recipients of certain medals) need take no test at all. "A police department could hire a person regardless of their abilities if they've been demented enough to run in front of machine gun and get a medal," King said.

The Supreme Court within the last two weeks upheld veterans preference laws, a decision applauded by *The Herald American* which editorialized that the state did owe something to the men who fought for their country. How about the people who suffered at the hands of their country?

Finally, law and order types have been pointing an accusing finger at Wyzanski as they talk about 2000 patrolmen's jobs left vacant. In fact, police chiefs have only been enjoined from making permanent appointments but can and have hired temporary cops to fill gaps.

Conceivably, the whole issue could be resolved before any of the protagonists appear in court Wednesday. Wyzanski asked the two sides to attempt to come to some agreement and the lawyers have been talking. But an easy resolution does seem unlikely. The Attorney General's office represents the Civil Service Division and Quinn, a sure gubernatorial candidate, is quite aware of the powerful emotions the issue has dredged up. Beyond that, any decision on this case could have far reaching impact on the civil service system as a whole. The state with some 60,000 employees is the largest single employer in Massachussetts and the number of minority employees is dismally low as a series of state commissioned reports have documented (see *Boston After Dark* Jan. 11, 1972). Currently there is a suit pending against the Boston Fire Department (of 2200 firefighters 15 are black and one is Puerto Rican) and social workers have also gone to court to get more minority representation.

True, Wyzanski has not made it much easier to reach a solution. His hot-tempered remarks about senators and congressmen not being very bothered about criminal records (in answer to the charge he would have men with criminal records hired as police), his description of "the despotic rule" of the Walpole guards and the Irish dominated police in that famous memorandum have not endeared him.

Perhaps he let loose out of deep frustration. As he says in the memo "all these ruminations lead me to wonder what the hell ("the hell" is crossed out in magic marker) is being accomplished in *Castro v. Beecher* (the police case)." He continues: "Those who already are beneficiaries of the present situation have no wish to surrender their perquisites and privileges. . .Don't expect them to give up their despotic rule without a fight. Not only do those who directly benefit from the present lopsided system oppose reform, but also the whole of society's inertia is the greatest force against reform." And those few "Don Quixotes" who labor day and night for change may find their glorious victories in court are as effective as the Reconstruction Acts of the post Civil War era.

Just how effective is the Procrustean judicial system, he asks. In this case, almost any decision by the judge is likely to be appealed by one or the other side and almost no remedy is likely to result in the hiring of a substantial number of non-whites.

Wyzanski questions the effect of even his most dramatic decisions of the past. He ends his memo asking for time to "think a little more." He draws from Burke who taught conservatives that reform is impractical except as a gradual modification of complex social structures; but later warns against shying away from "dangerous" solutions. "Perhaps the worst of fates is to imitate the character of a Hamlet," he writes. Uncertain what decision to make, even more uncertain a judicial decision will have any impact, the 66 year old judge's only unambiguous statement is that those in power will not give up without a fight, a certainty no doubt reinforced by the clamor his recent proposal has raised.

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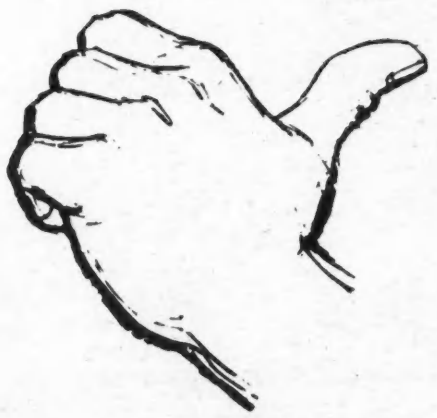

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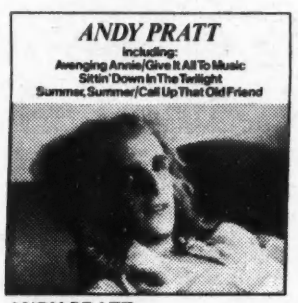
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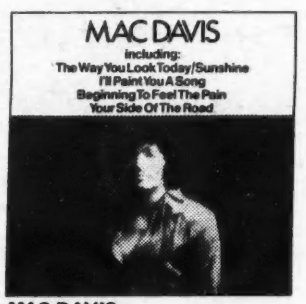

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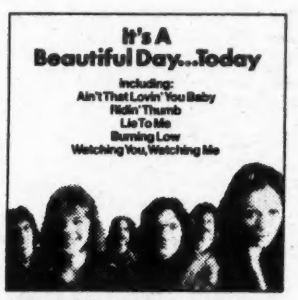

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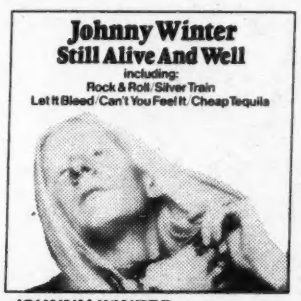

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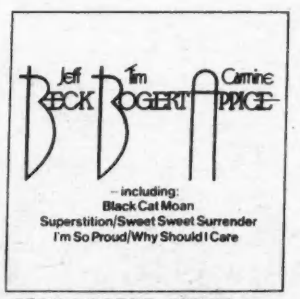

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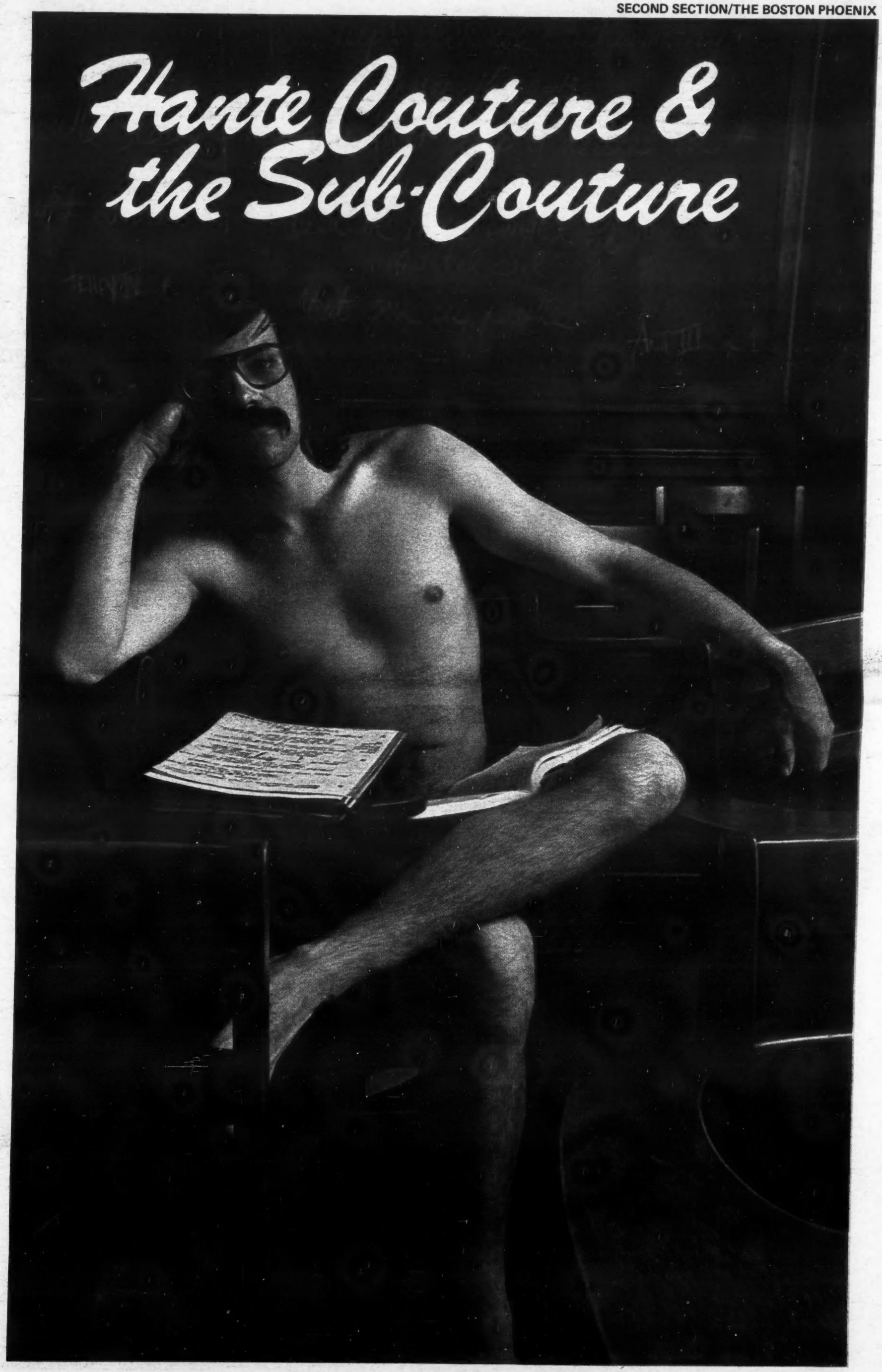


For Men '50's Plus '20's Equals 1973

by Norman Jerome

"Somehow the fifties look a lot better in the seventies." That's how the ad in the trade paper reads. You could, if you want, even make it, "Somehow the fifties look a lot better in the seventies — especially when it all looks like the twenties."

And if that doesn't make any sense to you....well, it makes a helluva lot of sense to the people in the fashion trade who are cashing in on deja vu these days.

Because, of course, everybody knows fashion is cyclical. The old saw is true — hang onto anything long enough, and it will come back into style. And, if you went to school — that's high school or college, kiddies — during the fifties and managed to hang on to what you were wearing then, well, maybe with a stitch taken here, an alteration made there — you're ready for 1973.

Yep. The fifties are back. Now that doesn't mean you should pull out all those pencil thin ties, and shirts with little belts on the nape of the neck, or your old Rogers Peet Ivy League jackets.

Because the twenties are back too — and that's why the fifties look is so big.

Now if you aren't following all this, let's try to explain. The reason the fifties look is back so big is because the fashion leaders are pushing a 1920s look — and, a few little items aside, the twenties and fifties looks for men's fashions were pretty much the same.

And the reason the twenties look is coming on strong is because the fashion biggies, especially those who call the shots at *Women's Wear Daily*, caught on to an upcoming new Paramount film version (still in production) of F. Scott Fitzgerald's "The Great Gatsby". The *WWD* editors began dreaming of all those classically elegant clothes of the 1920s, and started putting some of their dreams into print. Fashion designers, as quick to follow *WWD's* lead as they were when that bible of the fashion world started pushing the midi skirt, began turning out "Gatsby look" clothes tout de suite, baby.

Gatsby Look

And if you're wondering what *Women's Wear Daily* has to do with men's fashions, it's really all quite simple. As *WWD* sees it, men are as much a fashionable woman's accessory as are her evening purse or diamond choker. And a lady dressed to the nines in Gatsby Look clothes really just can't afford to be seen with someone who looks like last year. So, the men's wear designers started turning out Great Gatsby Look (they also call it the GG look) stuff for men.

And, also, these days in men's fashion, there semms to be a simple rule of thumb to follow: what turns up in women's fashion, there seems to be a men's fashions the next. The "layered look" (a prime component of GG styles) is a perfect example. A couple of years ago, women started piling on clothes one on top of another — a sweater over a blouse, with maybe a long, kneelength vest over that. Voila — the next year, in fact, this year, men were wearing sweaters over their shirts and under their jackets. It's anybody's guess whether that look will last into the summer.

However, even if men decide to shed their layers, GG or no GG, there's still plenty of other components of that fifties/twenties look for them to wear.

Let's start with hair. In fact, we can start by cutting it. Long hair is out. It probably started going out when real estate men in Peoria told their barbers to leave the top long and let the sides alone for that matter, too. The radic-libs, who'd adopted long hair from the hippies in the first place, certainly couldn't wear their hair like real estate men in Peoria, so they started, literally cutting back.

On the farther edges of fashion today, hair is being worn at almost boot camp length. One top Boston hair stylist, Rudel (who works at the Catherine Hinds Salon), is cutting it down to an inch all around. On top of that, some stylists are using pomade to make the hair look slick. It's beginning to seem as if the putatively dead Wet Head is about to stage the best resurrection act in about two thousand years. But — that's how they wore it in the twenties (they called it "Patent Leather" hair, in those days), and it was sort of like that (if you forget about crewcuts — they're *NEVER* coming back thank the lord) during the fifties too. Ask your Daddy.

Beards are kind of out, today, too (they didn't wear them during the fifties, *or* the twenties) but not totally. It's just that you hardly ever see beards turning up in the fashion ads any longer.

Ivy League

Continuing to work our way down the well dressed body; shirts, today, are almost pure Ivy League (and that makes them pure twenties, too). White, even white-on-white, lord save the mark, is the big color again. And button-down collars are back, too — albeit with longer collars than during the last go-round 15 years ago. The big convict stripes and flashy patterns of a year or so back are gone. Patterns still show up — but more muted. You can still find a few striped models. But basically, the trend is back to solid colors — blue and yellow being the most "in" after white.

If you're going to layer your look, do it with a sleeveless sweater, and let your collar points hang over the sweater neck line. Jay Gatsby would have been proud of you.

Better yet, wear a tie — but make it a bow tie. A real bow tie. None of this clip-on stuff. If you're gonna do the thing, man, do it right. Any idiot can learn to tie a bow tie in about ten years or so.

All right, so maybe you'll still want to wear a regular longitudinal tie (although the latitudinal look of bow ties is really what's called for if you want to look the GG part). But for goodness sake, don't let it be anything more than about three-and-a-half to four-inches wide: Those big, wide, wall-to-wall things that looked like National League chest protectors are about as out as anything can get. And while you're at it, choose a plaid pattern. That's very big this year too — about as big as it was in 1957.

But your jacket should be pure 1920s — that Ivy League sack is dead. The nipped-in waist — the trade calls it a "suppressed" waist — the way they wore it in Gatsby's time, and the way it was resurrected by Pierre Cardin, is still dominant and the sack probably will never come back. Which is just as well, because who wants to be seen wearing a blue serge box. Natural shoulders — big as they were in the fifties — don't fit the Gatsby look either. Shoulders should have that "constructed" look — which once again is just as well, because some of us need all the help we can get to look broad.

Pants remain slightly flared, but hardly bell-bottomed. Baggies are big. And you should insist on cuffs — preferably about two-to-three inches wide. Some fashion radicals are even going with four inch cuffs.

Check patterns and plaids are very popular for jackets and pants — but not race track tout style. In fact, a good rule of thumb to follow is to be more or less conservative — because that's really the biggest trend in fashion today.

Conservative Reaction

You can call it the Gatsby Look, or call it the Fifties Look. But basically what it comes off to be is a more conservative look — at least compared to what men were wearing a couple of years back.

It's a reaction against what many consider the fashion excesses of the late 1960s and early '70s. Suddenly, in those days, everyone wanted to look like a hippy. Hair started getting longer. And if a guy had to wear a suit (and everyone knows that hippies NEVER wear suits), he could at least make it as outrageous as possible. The introduction at about this time of textured doubleknits helped the look, and suddenly men blossomed out as peacocks — you read the reference hundreds of times to the "peacock revolution" and got a terminal case of ennui from hearing analogies between men and birds. You remember? "The male of the species among most birds is generally far more colorful than the female."

Well, men did everything but grow feathers. The textures on suits went so far that they approximated braille. Knock-'em-dead patterns and stripes went strolling down the street. Lapels reached wrap-around levels. Bell-bottoms got so wide you could put both legs through them — that is if the section above the knee hadn't been so tight that only someone with lead pipe legs could wear them.

Men wore the stuff. But probably nobody who came out of the drabness of the Ivy League look could ever really feel comfortable wearing it. A lot of clothes were sold — but then, sales started to taper off.

The menswear industry needed something new. About 18 months ago, they started touting "Classic Elegance". That was just another way of saying "conservative". But, what they did was to toss out the extremes and keep some of the features — like wider ties, wider lapels, narrower waists, and broader shoulders — that men had grown to like for the simple reason that they make for a pretty sexy silhouette. What guy doesn't want to look broad shouldered and narrow waisted, and done properly, the new jacket silhouette gives anyone that look. So "Classic Elegance" caught on, men started buying new wardrobes again.

To keep 'em buying, the fashion boys took the next logical step: The classically elegant look was redolant of the 1930s and '40s. It was easy, then, to move back and forward by a decade — and so the new mix of twenties and fifties styles came to be.

They came to be, also, at a rather fortuitous point in time: while bodyshirts and jeans remain sort of a uniform for young people, "dressing up" is also coming back into style. For the so-called youth market, this means a semi-tailored wardrobe with a sportswear flavor — just the thing for the Gatsby and 1950s looks.

Front Cover Photo Courtesy of Landlubber Jeans

In left photo, blatantly bare red and navy cotton bandana print patio sliptent designed by Ann Klein was a featured leisure wear style shown at the Jordan Marsh Designer Showing. Price, $100. Available Jordan Marsh Designer Shops; in center photo, model at left wears black sheer blouse, $28; burgundy, camel and black argyle sweater with pockets in front and banded neck, $36; camel pleated skirt, $55. Model at right: wears brown and cream plaid sweater, $38; Brown blouse, $28; Brown skirt, $55. All designed by Cacherel, and available at Jordan Marsh Pacesetter Shop; in right photo, Ann Taylor Stores like the caftan look when it is narrow on top and beautifully printed in orange and green. By Diane Von Furstenberg. Made in Italy, $78. Shoes: Kelly green slings, $34.

Spring '73: Hard Sell on the Soft Look

By Nancy Mandell

Fashion ain't what it used to be. It's better.

The catchwords for Spring-Summer 1973 are "soft", "subtle" and "sexy". Add "sensible" and the picture begins to take on a classic, recognizable shape.

And Boston, a city which has generally been as short on high fashion as it was on skyscrapers, is finally making the scene.

It may be because, as one ex-New York wag put it, fashion has come full circle back to the classic look that always was Boston's. Or it may simply be that the Beacon Hill Brahmin is no more, replaced by the hordes of young careerists who seem determined to add some spice to the bean and the cod.

In any case there are, indisputably, pockets of the city that are rising, like the skyline, to new heights of sartorial sophistication.

There will, of course, always be the flowered hat brigade responsible for creating Boston's dowdy fashion reputation.

And the 300,000 collegians who make this the country's biggest college town, coupled with the historically anti-fashion attitude of the academic community in general, do little but keep the dungaree shops, leather craftsmen and offbeat jewelers in business.

But the department stores and chic boutiques are bursting with smart-looking merchandise for the growing numbers of aware consumers who fall between the two extremes.

This year, with the profoundly undictatorial emphasis on individuality, there is both something for everyone and everything for somebody.

Pants are here to stay, but they will co-exist with dreses, particularly the easy-to-wear shirtdress.

The shirt look, on the other hand, extends from shirtdresses to shirts, shirts over shirts, shirt-jackets and shirt-look coats, all great with pants or skirts.

Jackets of all kinds, including the cardigan sweater look, are being coordinated with — sometimes even included with — the dresses (short for day, long and bare for evening). Last year's demanding craze of mix-and-match layering on your own time has been, thoughtfully, abandoned. By the same token many of the accessories last year's shopper had to search for so diligently — the right width belt, the perfect scarf — are also included with many designs.

"A woman may have to work harder to look well today," explains a spokesman for Jordan Marsh, "but she can do it more easily."

Sound confusing? Not when you consider the variety of looks available, the plethora of accessory materials — from classic pearls updated to new pastels, to the naturals: wood, ivory, shell, silver — all of them "in".

This year's fashions totally eschew the hard-edge, hard-to-wear looks of the sixties: the kooky mod look, the gypsy look, cowboys and Indians. And they play down the snobbery of designer signatures that turned 1972's fashionable wardrobe into a veritable alphabet soup.

Soft and subtle connote a versatile shape as well as a mood. Blouson dresses and bloused jackets feature tunnel ties that gently shir the waistline. Coats wrap and tie. Shirtdresses come with soft, matching fabric belts. Skirts swing on the bias or knife into pleats. And even the pants are softer, more dignified, less extreme.

Sexy, in this sense, stands for femininity. But after dark it says what it means. Evening dresses of clingy, satin-like synthetics bare the shoulders and sometimes more. Even the strapless gown is back.

Fabrics and colors are natural neutrals — raw silk, linen, pongee, unbleached muslin. But practical, too, in combination with synthetics that make the most luxurious looking garments machine washable and dryable. That's progress.

Perhaps the only exaggerated looks on the upcoming fashion scene are the caftan, the tennis look (some call it The Great Gatsby look) with its line-for-line translation of the red or blue stripe on white, and the bared day-into-evening looks of three-piece suits that feature bras where the blouse used to be.

Still, even these are filtering down into more wearable versions. The bared midriff looks casual when it's a cut-off shirt worn with pants or skirt. And the traditional V-neck tennis sweater makes great spectator sportswear with pants or pleated skirt. It can even do night duty when elongated into a clingy sweater dress.

Meanwhile, the caftan shifts back and forth from the at-home shops to beachwear to evening dresses adding more sex appeal as it subtracts much of its tent quality.

If there is any uniform for these early years of the seventies, it is certainly the pants and sweater or shirt duo. It is the uniform of the casual life.

And casual is the key word. If you feel more casual in a dress or suit or bared midriff, then that's what you'll be wearing because in today's fasion world they co-exist. And you will choose your look because no one is going to tell you what you MUST wear.

"The single most important factor in fashion today," says Filene's Fashion Promotion Director Patricia Patricelli, "is that there is a difference between what men wear, what women wear and what the kids wear. And because of that, I think we'll be going back to dressing for particular occasions."

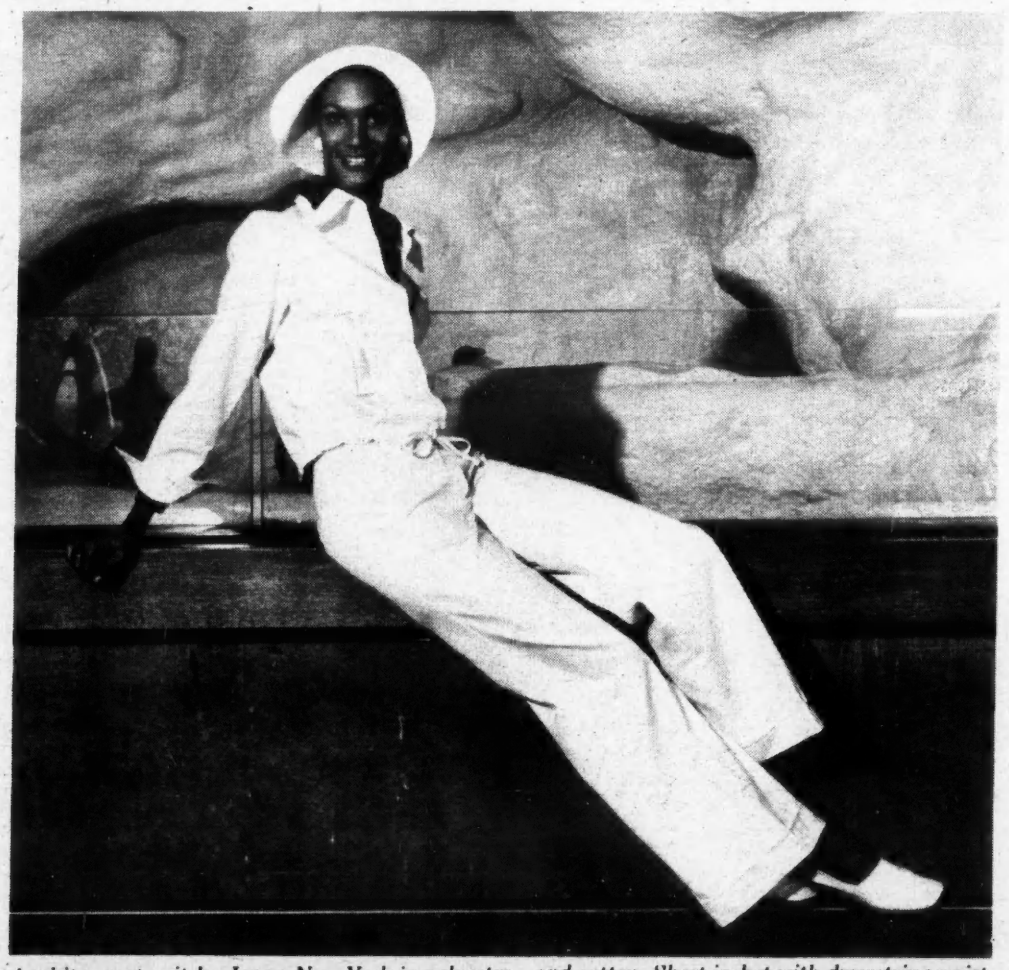
"Since last Fall," she adds, "women are dressing like sophisticated, classic, feminine women."

"The Youthquake of the sixties did much for fashion and much against it," the Jordan's spokesman concurs. "On the plus side it eliminated snobbery, made people aware that a casual way of dressing is important and who cares if you're wearing a Dior!

"On the minus side it brought Unisex and forced the woman in her thirties and forties into minis or dungarees."

It was a situation that Virginia Harris, Filene's knowledgable Sales Promotion Director, found wryly amusing.

/Please turn to page 25/



A white sport-suit by Jones, New York in polyester and cotton. Short jacket with drawstring waist, $36. Waisted, cuffed pants, $23. Filene's Misses

Where the Prices are Down, Down, Down

By Nancy Mandell

For shoppers in Paris, London and New York the "underground" is merely a means to an end. But dedicated bargain-hunters have been known to fly cross-country to tunnel beneath the streets of Boston where the best buys in town are at least one flight down.

The lure, of course, is the famous Basements of Boston: Filene's Automatic Bargain Basement and the Jordan Marsh Company Great Basement Store.

While their big brothers upstairs battle for the retail supremacy of Washington Street, the basement stores pursue their separate philosophies with low overhead and no frills, turning in yearly volumes that easily surpass most of their galmorous street-level rivals throughout the country.

The Jordan Marsh Basement Store, the nation's biggest such operation in volume, thanks to locations in six branch stores as well as Boston, operates as a family budget store, attracting the penny-wise shopper on a steady basis.

But it is Filene's Basement that stands alone, unique even today in the world of merchandising and as exotic in its own way as the garments from Nieman-Marcus, Bergdorf-Goodman and Saks Fifth Avenue that are its drawing card.

From the opening gong to the last sale of the day, Filene's Basement is always bustling with a life force of its own. Disorderly racks of suits and dresses tantalize with the promise of fabulous bargains. Piles of sweaters or shirts or ties seem to conceal buried treasure in the form of designer labels at ridiculous cost.

Bargains Galore at Filene's — Maje Waldo photo

Underground Gamble

There is an aura in this underground emporium that compares only to a Las Vegas casino where the next guy has just made a killing — so why not you?

People have reportedly died shopping "the basement", a baby was born there and First Aid has been administered to fainting shoppers too many times to count. But if you're a winner at the cash register, it's all worth it.

Filene's had been in business in Boston for 28 years when Edward A. Filene, one of founding father William's two sons, inaugurated the Automatic Bargain Basement. The year was 1909, the site half a block on Washington and Winter Streets. Needless to say, they said it couldn't be done, and, at first, it couldn't.

Filene's present management readily admits that the basement store lost millions of dollars during its first three years. But once it turned the corner, it never looked back. Trade circles have estimated its volume at around $35 million a year.

Though often imitated, E.A. Filene's automatic markdown idea has never succeeded anyplace else. Filene's itself tried to duplicate the concept in Worcester, but frankly failed.

The automatic markdown policy starts the day new merchandise is put on sale, whether it is a lot of irregular pantyhose or the leftover designer originals from Nieman-Marcus' most expensive department. Twelve selling days later the price is automatically reduced by 25%. Six days later the basement's first price (often less than half the item's original price) is reduced 50%. After six more selling days it is marked down 75%.

If after a final six days — a total of 30 selling days — the article is still unsold, it is given away to charity.

Sable Story

Earlier this year, for example, Filene's Basement featured in its regular Sunday advertising two sable coats from the workshops of Manhattan's famed Bergdorf-Goodman. The coats, originally $19,900 and $19,000, were offered for sale at $10,000 each.

Some cautious souls approached the fur department the following morning, but there were no takers. No further advertising was needed. The seed had been planted.

Six days later the coats were automatically reduced to $7,500. Still unsold six days after that, they were a mere $5,000.

The end was near, but never was there a chance that the sables would end up as a charitable donation. On the 24th selling day after they made their Boston debut, the coats were automatically reduced to $2,500. The basement opened at 9:30 that morning as usual. At 9:31 the coats were sold. Two women who had been silently gnawing manicured fingernails at home for three weeks entered the basement through the Summer and Washington St. door, the one that feeds almost directly into the fur department.

Triumph — and a sable coat — was theirs. The losers — there were a few — wept.

[Please turn to page 30]

kennedy's
trend shop

wear 'em low and easy -- "fade - out" jeans by Levi's®!

Levi's® are almost a way of life! And now there is a new kind of Levi's® jeans, called "fade-outs"! They look old but feel new! Pre-faded jeans of cotton and polyester have extra-wide bell-bottoms and come in pale blue, berry, grey, tan. 29 to 36. **$9.50**

win a kawasaki! register now at kennedy's!

Nothing to buy! Just fill out a coupon at any Kennedy's Trend Shop! Each store will have a winner -- twenty-five motorcycles to be given away! Contest ends June 3, 1973!

boston, braintree, brockton, burlington, cambridge, framingham, hanover, haverhill, hyannis, lynn, peabody, revere, worcester, albany, rochester, n.y., bedford, n.h., hartford, west hartford, new haven, conn., livingston, woodbridge, n.j., portland, me., providence, warwick, r.i.

JORDAN MARSH COMPANY
Great Basement Store

Cut Out for Jordan's Basement... It's Where Fashion at a Price Go Hand 'n' Hand!

For cats and chicks who want more than fur and feathers to cover their hides. . . Jordan's Basement is where its at! A giant selection of up to date styles, friendly courteous service, and people pleasing prices. Try us. . . you'll like us--and get acquainted with our great values in every department.

The Biggest Fashion Innovation of 1973.

The Button

Arrow has taken the button and done something very fashionable with it.

Buttoned the collar. Yes, the button down is back.

But not just any ordinary button down. The famous Arrow Collar that is especially styled to accommodate today's wider ties.

It also looks equally as dapper without a tie. It's like getting a sharp dress shirt and a comfortable casual shirt for the price of one. The Arrow Getaway Button-Down comes in both long and short sleeves. Decton Perma-Iron. Solids, checks and stripes. And it's also taper fitted. You can see we just didn't stop at the buttons.

Come in and see the Greatest Fashion Innovation of 1973. The Arrow Button-Downs. It's amazing how such a little thing can make such a big improvement.

Arrow

Button-Downs available at

the Coop

HARVARD SQUARE

Hair: A Very Short Story

By Eunice Martin

"It is my considered opinion that the hairdresser is the most influential man in any community....Women tell a hairdresser things they wouldn't dare confess to a priest, and they are open about matters they'd try to conceal from a doctor. When women place their secret lives in the hairdresser's hands, he gains an authority few other men ever attain...I tell you that a clever, thoughtful, ambitious hairdresser wields a power beyond the comprehension of most men..."

John Steinbeck

"True," says one of Boston's leading hairdressers and style setters, Diego Messina, owner of The Loft at Pappagallo, 145 Newbury St.

With this in mind, Diego, who cuts the hair of Mrs. Edward Brooke, Livingston Taylor, David Rockefeller, Paul Benzaquin, the lady and man in the home and office, gives each client a dose of self-confidence and positive thinking while he expertly sculptures hair to fit the individual's needs.

Diego tells us that hair style for women this season embodies all the principles of women's liberation — freedom from spraying, curlers, hair dryers, hairpieces, straighteners, coloring and teasing — no roccoco. For spring and summer the style is very short, natural, no fuss, just wash it and shake it out and you're ready to move. No crutches!

"We're into a 'do it yourself era'," says Diego, who also owns Dickens — the country's first children's hair salon-boutique at 166 Newbury St. "No more of that once-a-week stuff. We can't afford to spend the time. You get your hair cut well once every six weeks or two months and that's it."

"The more avant garde girl has her hair all cut short and sticking up all over," Diego adds, and when he talks New York City listens. "Call it 'studied carelessness' — that's a good way to describe it.

"Simply, we give a good basic cut. Hairstyle has become a signature. You can almost tell a person's profession by it — it's the funniest thing.

"If a guy looks good with long hair, fabulous" continues Diego. "But for men, the style is shorter than it has been (though longer than women's), and well-groomed and possibly layered. Men are just now becoming educated about hair fashion," Diego goes on. "The long freaky pony tail is passee. It's for children who are still rebelling against their fathers. Women have been into hair styling for a long time. Men are just recognizing that they have that privilege too. Men's hair style is more European now."

More than 30 percent of Diego's customers are men. He was instrumental in July, 1972, in changing Massachusetts' absurd law of sexually-segregating hair cutting for men and women. For years he ran one of the few male speakeasy barber shops after hours in his women's salon. You had to be recommended by someone to go there.

Another hairdresser who bucked the law by styling men's hair "underground" is John Mitchell of Mitchell's Croppers, 1722 A Mass. Ave. in Cambridge. Now Mitchell calls his "the only unisex beauty shop in the state."

His philosophy: "Hair has no sex. We cut hair the way the hair naturally falls. We have the customer shake his or her head first and cut it the way it naturally looks good for them."

Sydney Moss, owner of La Pli, 150 Mt. Auburn St., Cambridge, says hair cutting has become a "very individual thing" right now. People are wearing either one length, or the short-layered look. There is very little coloring — just light frosting at the hair line, if at all — it's called 'sun bursting,' Moss says.

Rudel from Catherine Hinds Salon, 38 Newbury St., Boston, says we're going into a "Gatsby Era" with slick, groomed, smooth hair. Folks want to dress up now and look pretty and have a "tidy head." Rudel thinks a blower combdistortsthe hair and has become an instrument for the hair stylist more than for the clients. "I prefer natural, dry cutting," he says. Folks don't want to be stuck with devices; they want to relax."

"Absolutely," agrees Belinda of Boston and London. However, she predicts "more interesting and diverse hair styles for men with longer hair this season — styles modeled after ancient traditions that have endured through the Ages. For example, from China, the single braid; from Egypt, long straight hair wih bangs ("very beautiful for black or blond hair"); from North American Indians, long, long, long shiny braids; from Africa, many tiny braids over the entire head ("this is a style that takes time and skill to achieve"); from Japan, hair gathered into a single bun on top of the head.

"Use of cosmetic dyes and bleaches will diminish as both men and women realize the beauty of their hair and skin begins within," says Belinda whose raven silky hair reaches her mid-back. "More people will be relying on herbal shampoos and health foods to achieve shining heads that last a lifetime.

"Women may once again enjoy the freedom to wear their hair as they please and will encourage their brothers, husbands, sons and loved ones to see beyond the limitations of Teutonic Hygiene (crew cuts to avoid scalp infections, etc.). Now that peace seems to be becoming a reality, male beauty need no longer be limited to the martial arts. Noticeably gentle men may wear their hair long once again and noticeably gentle ladies will love them for it," she says.

"Hair has always shown personal liberty," says Diego. "I like anything that makes people look better, that's all, and we can all look better someway. There are so many beauty salons. There's got to be somebody for someone somewhere."

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SUPER SEPARATES... a new collection of silly acrylic junior tops that go from great to "spaced-out" **$11**

Pull-On-Pants... in knit-sy spring colors, junior sizes. **$13**

CHECKS-ON-CHECKS... mais oui... so la-la-la French looking, in textured seersucker... and a narrower leg, too... misses sizes navy and white. **$32**

MR. RUGGED MAN... in blue denim bells by none other than the "leader of the pack"...
LEVI'S. . . . . from **8.98**
The Turtle Shirt. . . . . from **$8**

THE WRAPPED TRENCH COAT... elastic-gathered and cinched at the back, in junior sizes... white, powder blue or natural. **$48**

THIS IS IT... THE SHIRT DRESS... with a real feel of fabric... catch the tunnel belt and the patch pockets... right on... natural shade only. Misses sizes. **$34**

Just a smattering from our exciting Spring collection on our Second Floor of Fashion, Boston, and in our Saugus, Stoneham, Quincy, Brockton, Medford and Framingham stores

Boston's Garment Center Just Fades Away

By Cathy England

Boston's garment district, beset by labor costs and high taxes, is slowly disappearing. While twenty years ago manufacturers lined the streets of Chinatown — on Kneeland, Chauncy, and Beach streets — now activity is centered in one building, 75 Kneeland St., and even that is threatened by redevelopment and expansion of the Tufts-New England Medical Center complex. Businesses have either folded or moved to other areas of New England, such as Fall River and New Bedford, where the cost of labor is cheaper because the unions are weaker.

While some manufacturers still exist in the district, most businesses are wholesalers, or jobbers. Jobbers are middlemen between manufacturers and retail stores, providing showrooms for smaller shops which buy only a small quantity of clothes at any one time.

Also located in the district are sales representatives from national and local firms, who show prospective buyers samples of clothing for the coming season. Those offices are for the most part at 38 and 99 Chauncy St. In addition, there are half a dozen dry-goods shops that sell items such as underwear and hosiery.

Large, quality manufacturers are situated outside the district, where there is more space and less problem with parking and traffic. Among the prominent ones are Personal and Prestige Sportswear in South Boston. College Town is in Braintree, while the Garland Knitting Mills is in Brockton.

For the most part these businesses design and cut their material but contract out the stitching of clothes. Contract shops have specialized machinery and skilled labor for the different kinds of clothing assembly. Manufacturers do not want to concentrate on one particular kind of clothing, as fashion trends often render an apparel item obsolete. Dress manufacturers were wiped out when pant suits replaced dresses in popularity.

The thriving manufacturers in the area offer all types of sportswear — pants, shirts, sweaters, jackets, and skirts. While many clothing manufacturers have moved to the south where the labor is cheap, Boston is still considered a center for quality sportswear. Some buyers prefer to deal with Boston businesses, rather than New York, where the pace can be frantic and the competition cuthroat.

The American garment industry as a whole is not healthy. Imports are cheaper and often more innovative. Japan and West Germany, starting from scratch after World War II, were able to build more centralized facilities that could experiment more easily with cheaper, versatile synthetics. West Germany developed Treviera, the first widely used polyester knitted fabric. Japan is giving the U.S. a run for the money in the production of cotton goods. Its high quality prints and designs are available at comparable prices, even after all the import duties imposed upon them. Many countries — Brazil and Australia among them — are producing quality clothes at competitive prices because the labor is cheaper. U.S. manufacturers no longer have a corner of the market.

Ironically, that aspect of the garment industry which gives it its special, family feeling is also its downfall. Its heavy use of labor is anachronistic, and expensive. While the manufacturing of styleless clothes — underwear, work clothes, uniforms — can be automated, automation is an unlikely possibility for suit and dress making because of the wide number of materials, patterns, and colors.

Changing styles make investment in expensive equipment a risky business, especially for the smaller companies. Researchers are experimenting with lasers and jets of water for garment-cutting, and fluidics and pneumatic sensing for material handling. Small companies, which used to characterize the industry, cannot afford to keep up with such innovations.

The garment district in Boston is quiet now. On Thursdays, Fridays, and Saturdays it comes to life somewhat, as jobbers open their doors to family and old friends, who buy clothes at prices far lower than those in retail stores.

There is still the promise of "I can get it for you wholesale" among friends in the industry. But this very personalized, ethnic business, which is heavily Jewish, but also has its Italian, Greek,Arab, Latin American and Armenian elements, has passed its heyday.

Where To Shop

Jobbers do not sell to the public in Boston. In New York the sheer quantity of showrooms means there are more samples and left-over clothing which have no other outlet. Bostonians do not have access to such fantastic bargain shopping.

However, people looking for good buys might check out Filene's basement or one of the discount stores in the area, which are depositories for quality clothing obtained from manufacturers. These are generally samples or close-outs. Some large Boston manufacturers have factory outlets, which sell unusual sizes and discontinued styles. Smaller manufacturers cut to order and have extra fabric, rather than finished clothing, which they sell to inexpensive fabric stores such as exist side-by-side with the garment industry in Chinatown.

Some prominent factory outlets are Calvert's (the Carter Mills) in Needham, which offers adult and children's wear, as well as underwear; the French Shriner shoe outlet located on Massachusetts Avenue in Boston, and the Paramount Coat Outlet in Cambridge. The Garland Knitting Mills in Brockton sells discontinued styles on Saturdays.

Some distance from Boston are outlets for Pandora Sweaters and Capezio shoes in Manchester, New Hampshire, Hathaway shirts in Vermont and Maine, and Bass shoes in Maine. Lowell, Fall River, and New Bedford in Massachusetts are home to still other factory outlets.

JUNIORS...

branch out

in

BONWIT'S TWIG

Bonwit's reels in fashion's big ones . . . great sharkskin whites by Ellen Tracy. Here, from the collection in triacetate and polyester, something to really sink your teeth into: snappy tunnel-back battle jacket, 27.00 over fabulous cargo pants, 23.00 Shown with nylon surplice shirt in navy with white coin-dots, 17.00
For 5 to 13 sizes.
The Twig at Bonwit Teller
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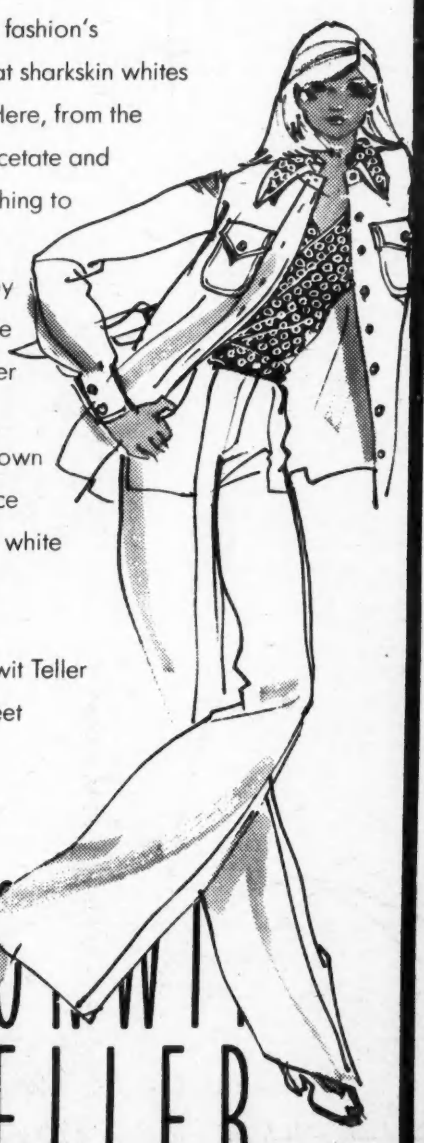

BONWIT TELLER

Paris to Boston, $90.

A small price to pay for made in Paris double-breasted blazers at Down-with-Louis. Selections of serge twill in chocolate, navy, and aubergine, and basket weave in rosé and dark green.

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470 Boylston Street, Boston, Doorman parking
Our French Connection arrives every 3 weeks.

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Real fur for everyday people.
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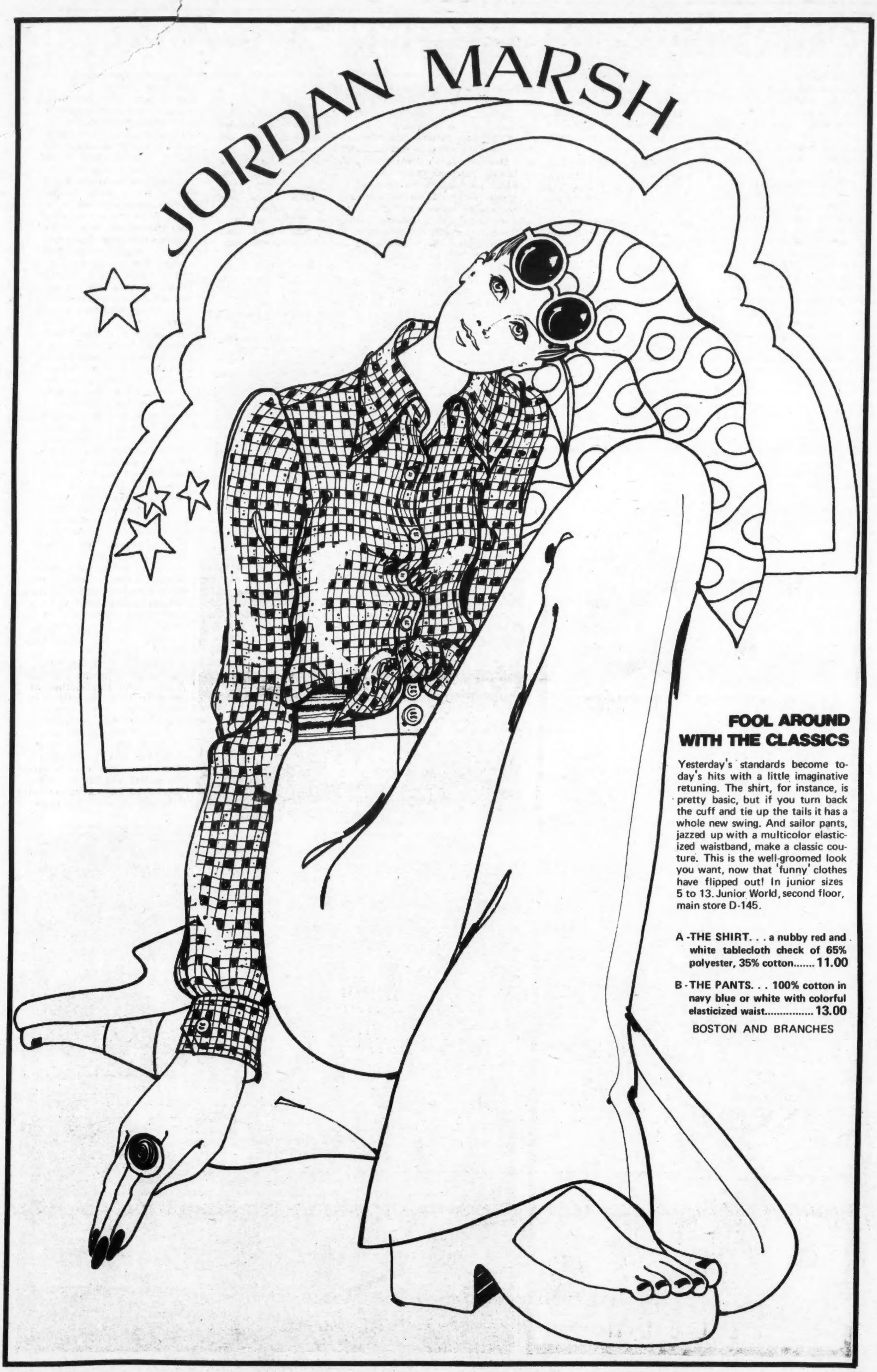
JORDAN MARSH



FOOL AROUND WITH THE CLASSICS

Yesterday's standards become today's hits with a little imaginative retuning. The shirt, for instance, is pretty basic, but if you turn back the cuff and tie up the tails it has a whole new swing. And sailor pants, jazzed up with a multicolor elasticized waistband, make a classic couture. This is the well-groomed look you want, now that 'funny' clothes have flipped out! In junior sizes 5 to 13. Junior World, second floor, main store D-145.

A -THE SHIRT. . . a nubby red and white tablecloth check of 65% polyester, 35% cotton..... 11.00

B -THE PANTS. . . 100% cotton in navy blue or white with colorful elasticized waist..... 13.00

BOSTON AND BRANCHES

I Can Get It for You Old-Sale

By Susan Phillips

A woman walked into an old junk shop, goes the story, and picked up a broken fork.

"How much? she asked the owner.

"A penny," he replied.

"A penny!" she exclaimed. "But it has a tine missing; it's not worth that much."

"Fine," he answered, "make me a better offer."

In my years of wearing second hand clothes I have become more and more selective, a better judge of quality, and even better-dressed. Many of my clothes are hand-me-downs from friends or relatives and once I found a fantastic haul of little-worn, stylish dresses and slacks in a vacated apartment.

Just as satisfactory is buying clothes secondhand. While you may sometimes return home to discover hidden holes or grease spots, you can, with care, find comfortable, sensible, even handsome clothes for much less than newer, more cheaply manufactured items. You can also get more wear than you could otherwise afford. Cheap new clothes (and even more expensive new clothes) are pretty or flashy or stylish, but if not well made they wear out faster.

An added attraction is that old clothes are less wasteful. Remember — you're not buying someone else's junk; you are recycling a useful pair of pants.

What follows is a guide to a few of the many secondhand stores around Boston. A few of them I have visited only once — to buy or browse in — but a number of them I frequent often. This is not meant to be an exhaustive survey but, like the stores themselves, a random selection of odd notes.

I'll admit my prejudices first — I usually wash or dryclean clothes before selling them. While a few stores clean clothes before selling them, many do not. After seeing the dirt from a few handwashed items, I realized that donors often give away dirty clothes.

Except for slips and nightgowns, I never buy used underwear. This is partly a result of my own pride, but also my bargain-hunting view. A $5 slip for a quarter, worn occasionally for a year or two, is a bargain; a $2 pair of underpants for 15 cents is not because they are usually too worn out. Try Filene's basement.

One final weakness — I always read the labels for size, material, and, yes, for brand name. Now this is not so much for prestige as for quality in work. I prefer spending an extra quarter (sometimes even more) for a better sweater.

The least expensive way to shop is through the Goodwill or Salvation Army stores. Quality, however, is the most uneven in these shops. You have an equal chance of buying a treasure or a rag for 50 cents.

I have been visiting the Goodwill Store on Elm Street in Davis Square, Somerville, at least twice a month for the last half-year and can't recommend it highly enough. Furniture is in the basement; s good book section is upstairs and the ground floor is enticingly filled with racks and bins of clothes.

Tossed together in the bin of men's shirts are knit pullovers, flannel and cotton shirts, and even a few sweaters, each for a quarter. I have found comfortable pullover shirts goodlooking enough to wear almost anywhere with slacks. If you look carefully, you can often find a flannel shirt, not too faded, with most or all of its buttons intact.

The bin of children's clothes is worth the trip if you have children. This store usually has serviceable corduroy pants, shirts, and cotton tee-shirts for most ages. I theorize that children's clothes are given away if worn by only one or two and are no longer needed. After five or six children, any shirt deserves a rest.

Bill Purdy photo

Decked-out writer and Harry the Greek

The quality of the women's clothes is more sporadic. The sweaters and cotton shirts, at 49 cents, are sometimes great and sometimes not worth taking home, at all. My prize bargain, bought here, is an almost new, short red printed dress, quite stylish. I bought it at a one day half-price sale for 45 cents. As dresses fit, however, it looks better on my roomate than on me. It's hard to visualize a good fit when all you can do is hold an article against your shoulders or waist. But take heart — none of my roommates or friends have complained about unexpected new gifts. And neither should yours.

Another favorite of mine is the Goodwill Store at 1050 Mass. Ave., Cambridge (Putnam Circle). Their best selections are probably coats — good, sturdy items that seem to say, "Buy me and I'll wear out as soon as you tire of me."

There are always many people around and each rack and bin seems frequently picked over. This aspect transforms the unexpected into treasures. Once I found a beat up, though sturdy, green suede purse in the corner bin. "My limit is a quarter," I told myself. The purse was elegant, even through its dirt, and I had lusted after suede purses for years. To spend more than a quarter was frivolous, however. The anecdote ends happily; I remain pleased with my 25 cent suede bag.

The Salvation Army Store located at 718 Mass Ave. in Central Square, Cambridge, has recently changed part of its emphasis. Formerly honored for its bins full of plates and dishes where elegant platters could sometimes be bought for a quarter, the basement has now become a fuller clothes store. Furniture and children's toys (sleds in the winter and bikes in the spring) are still upstairs waiting. To infrequent shoppers here the hours seem irregular, but this is not true. The store is open from 9 to 4:30 Monday through Saturday, with a half hour break for lunch. Sometimes they close early on Saturdays.

Most clothes are marked individually and I'm never sure about bargains. Recently I purchased a knit shirt for 79 cents after a three-minute debate with myself about the price. Only on washing it did I discover three tiny holes in the front near the bottom. A loose folding down of the front can hide them, I'm sure.

Please note as you take your chosen articles upstairs to pay for them the box marked "hangers" near the stairway. You can save people some work by placing the hangers there.

There are two Morgan Memorial Goodwill Stores in the downtown area. The one at 246 Boylston Street is a women's boutique. The quality here is higher and so are the prices.

———*[Please turn to page 20]*

BARE IS BEAUTIFUL!
BEAUTIFUL, BARE BELLIES!

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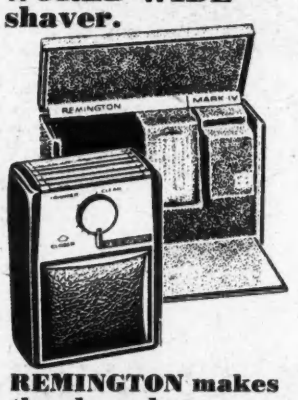

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And Stax have one other great thing going for them. They're from Thom McAn. So you know your feet can look well-heeled, even if your wallet isn't. $16.99.

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Dorchester
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Fall River Fall River S. C.*
Fitchburg 397 Main St.*
Framingham Concord St.*
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Waltham 269 Moody Street*
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Fashion Magazines: You Are What You Read

By Judy Mir

What can the fashion press do for you? If your thing is denims and workshirts, it can give you a lot of laughs. For those outside the magic circle of "fashion", the whole scene is a mad hatter's tea party, and the biggest consumer ripoff since enriched bread.

Inside the magic circle, however, the fashion business is a deadly serious game involving millions of dollars and endless headaches over what the ever-fickle consumer is going to do next. The fashion press is the voice of the market place, predicting, persuading, preaching, guessing, shocking and soothing worried vanities.

Most women, and men as well, have markedly ambivalent responses to the whole game. People buy clothes, wear clothes, and like clothes. And yet, somehow, the posturing and high tone of the fashion press seems vaguely self-important and ridiculous — like a naked man with his socks on.

It works, though, that persuasive, sometimes oily voice has its place and function, and it can work for you too. Depending on your kink, the fashion press can be a sort of road map to help you wind your way through the maze of shops and boutiques, all crowded to the windows with merchandise just begging for your dollars.

After all, you *will* spend some money. The point is to spend it wisely, and to get the most for your money. To perform this impossible dream, it is important to remember two things:

— Find the road map that is right for you.

— Learn how to read it once you have it.

The real trick is consistency: whatever you read, read it every month, or every week. It's a continuing story like a soap opera, and if you miss an installment, it's like not knowing who really got Emily pregnant, or whatever became of sweater vests.

Now for the magical mystery tour:

The Inside Story

Women's Wear Daily, that famous and infamous Fairchild publication, is read cover to cover by the B.P. (the beautiful people), the P.P. (the private people), the J.P. (the juicy people — you know, full of vitamin E and exuding energy), and by the way, manufacturers, store prexies and personnel, and every aspiring and expiring designer from here to Seventh Avenue (or SA, as we say). It purports to be an information sheet of inside stories on retailing, manufacturing, show openings, buyers arrivals, and fashion coverage of all major and minor designers in Rome, Milan, Tel Aviv, Paris, London, N.Y., L.A. and you name it.

Squeezed in among all this breathless news, however, is the life and guts of this gutsy tabloid: "Eye" and "Eye Too", also pages 4, 5, and back cover...covering the comings and goings, connections and disconnections of all those initialed people going to coded restaurants for lunch. Catty, bitchy, funny, totally unforgiving Jackie Onassis a kerchief in the rain, it's a million laughs, and we leave it in the john for dinner guests to read between courses. At $30 a year, that's an expensive chuckle.

If you buy it to find out what to wear next season, that's something else again. Like *The New York Times*, it floods you with information, not terribly selectively..

WWD also does vicious but instructive "what's in" and "what's out" sheets from time to time, with photos to elaborate. I wouldn't want to be in one of those "out" photos (i.e. Gloria Vanderbilt with her nonchest full of chains) but it is vivid and effective, if startling.

If you are not in the business, or aspiring to the best-dressed list, a better buy might be *W*. A condensed version of *WWD* at $7 a year, it comes out every two weeks, full newspaper size, in gorgeous offset color. It is less up to date than WWD, but more collected in its coverage. All the juice is there, but slightly cleaned up.

COSMOPOLITAN
VOGUE
GLAMOUR
OUR BIGGEST FASHION ISSUE EVER
THE 3 BIG BEAUTY & FASHION MOVES TO MAKE NOW
HOW FAT IS FAT? HOW THIN IS THIN?
SEXUAL MANNERS

Peter Ken Photo

Michael Cody, self-assured and outspoken editor of *WWD's* new "love-child", has described *W* as a newspaper, with the properties of a magazine, whose sole aim in life is to amuse the reader. Watch it, it's growing fast. It doesn't have to work three months in advance, as do the magazines, so fashion coverage is swift, broad and very pictorial.

Warning: consistent attention to the above two publications may be dangerous to your wealth.

What's In Vogue?

Do you know how to speak in *Vogue*? "The dresses that will make you want to dance all night."... "Everything you always wanted to know about earrings"... "Avocados: the secret of the world's great beauties". The tone is a high camp manual on graceful living for the woman who has nothing better to do than bathe her bod and carefully annoint it with the prescribed oils. Those hands never touch dishwater. Those graceful legs never bump against car doors. Life in *Vogue* is leisurely, luxurious, and limpid. You walk briskly to lunch. Period. Delightful reading, it has a kind of delicious craziness where every little thing is so important. And there are such helpful beauty hints as a glass of warm milk and sherry before bed. Pick a page, any page; the book is rife with small treasures.

To read *Vogue* for maximum benefit, start with the cover (the makeup, the hair, the earring), analyze the make up ads, then go directly to the editorial section with shielded eyes — past the quadruple promotional ad gimmicks of airplanes, Miami Beach, golf shoes and whatever. Read "Point of View", the editorial statement. It is usually a pretty fair rundown of the "feeling" for the season. And the pages that follow stick pretty closely to the gospel as set out in "View". It is dictatorial and high handed, but definitely informative. Harder to pin down, and what's best about Vogue, is an indescribable air and overall look: the way a scarf is tied, the choice of shoe. It has style.

Bazaar, as in Harper's, has had its share of ups and downs, and a shifting mast-head to go with it. In an attempt to right the ship, it has changed its style from the wildly beautiful photographic landscapes by Hiro, to a very practical guide to high fashion looks, sort of a grown-up *Glamour*.

Everything is neatly labelled, right down to prices, so that you, too, can picture yourself right in the picture.

In the voyage from out to in, *Bazaar* has lost some of its glamour. It now presents a potpourri of delightful things, but no strong fashion message a la *Vogue*. If you dig it, look through

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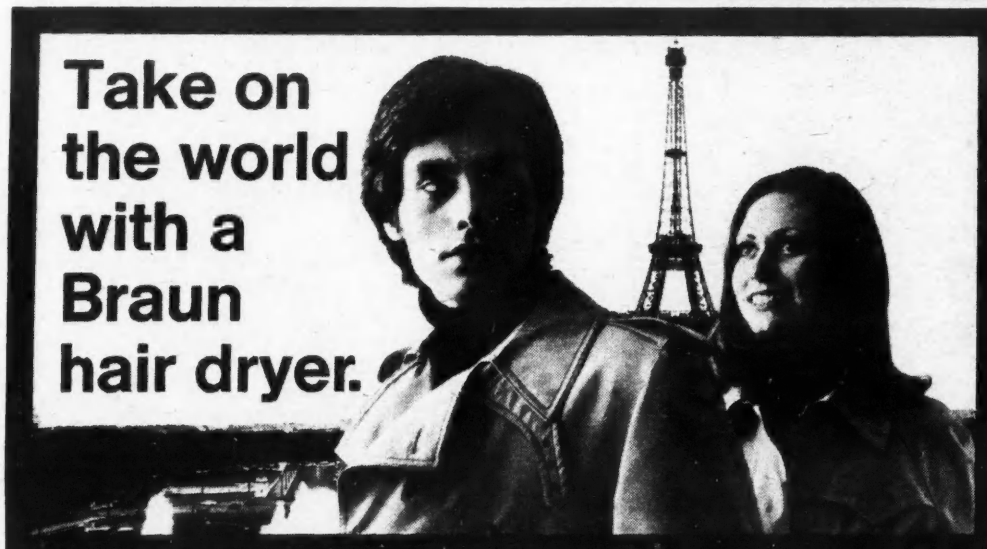

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it carefully. You may indeed find something you want to run right out and buy. The boutique atmosphere of *Bazaar* is fun to look at, but there is less overall fashion guidance than in other publications.

College Girls

It's hard to separate the collegiate sisters, *Glamour* and *Mademoiselle*. The readership profile is almost identical: 22, college educated, some work, some live alone, some are married. Where is the great divide?

For one thing, they divide on circulation and advertising. *Glamour* is bigger and richer. But the basic split comes in the roles they've chosen for themselves.

In it's own words, *Glamour* is a guide book — a "how-to magazine for young women". *Glamour* is a loving and concerned older sister who will guide you through the vicissitudes of life right down to "How to get a passport". It claims a wider range of readership (18-35) than *Mademoiselle* (18-25), and its point of view takes in the young mother as well as the college girl and the single working girl. The magazine sees itself as providing for these women a framework for living and coping — gracefully.

Determined to be a grass roots publication, it features real girls doing real things. Their fashion message is a here and now thing. Things you can buy here, and wear now. There is little forecasting done in *Glamour*. The fashion message is always understated and practical, usually American and moderately priced. *Glamour* may take one item and show how to wear it may ways. Or it may do many variations on one look. But it is all terrifically wearable.

Another card in *Glamour's* strong suit has always been its make up and hair advice, all of which contributes greatly to that "how to" image.

Mademoiselle has a very young staff, and a very self-conscious editorial policy devoted to the young woman's head as well as her clothing. It prides itself on the quality of its fiction, and the scope of its fashion, college, and job reporting.

Mademoiselle sees its reader as an individual, and stresses her independent nature. The magazine assumes she knows where she's going, and gives advice on how to get there. If *Glamour* is a big sister, *Mademoiselle* is a knowing, slightly liberated friend.

Mademoiselle may be, all in all, sexier, but the fashions can sometimes be far out, faddish, and occasionally expensive. It provides not fashion guidance, but fashion reporting. The girl who reads *Mademoiselle* needs a strong sense of self to pull out what is right for her.

Sweet Seventeen

For generations *Seventeen's* August issue has been packed into college trunks and high school book bags as the fashion bible. Someone out there likes it!

Basically, *Seventeen* is sweet, young, colorful, but slightly out of the mainstream on fashion news. Its fussy layout seems somehow out of sync with youth itself. Even its fashion stories project a cluttered look, when common sense dictates youth and beauty require understating, not a hodge-podge of prints and accessories. Also, surprising lapses in taste appear from time to time in the choice of coordinates.

Seventeen has good fiction from young writers, interesting features, and sympathetic advice columns, but I'd be cautious in using it as a yardstick for realistic young fashions.

Seventeen may have to change its ways as the baby boom grows up. The heavy market *was* the early teens and their new-found affluence. It is *now* 22-ish, and will be soon enough in its late 20's. The growing-up syndrome will affect all the publications.

In the final analysis, there are two questions we want the fashion press to answer for us: what to do with what we have, and what to buy next.

Fashion is always a question of selectivity and emphasis. On both counts, the fashion press can help you focus the fuzzy picture.

And a Mixed Bag of Men's Mags

Continuous coverage of the latest looks in men's fashions is limited in its availability: limited to one or two straight fashion publications, and to a few pages in men's magazines devoted more to naked women than to dressed men.

Understandable. Traditionally the American male was not expected to dress with the same care and concern as the American female. Whether he cares, or doesn't care is beside the point. The ethic is, he shouldn't care. It's acceptable *and* desirable for a man to look fairly together, as long as it doesn't look as though he tried.

That's what gives the freaky static look to men's fashion news coverage. It's too careful, too complete, too packaged, like mannequins escaped from Filene's windows. Do they breathe? Move? Ever crease their pants?

And while women's magazines certainly devote a great deal of space to life styles (table settings, bubble baths), they don't hold a candle to men's magazines where the fashionable look includes stereo equipment, hub caps, and fur rugs.

Verdict: The style and look of men's magazines is even further away from the realities of men's lives than women's magazines are from theirs.

Well, the spring wines are out. Clear your palate, here's a tasting.

GQ (Gentlemen's Quarterly) purports to be the real fashion magazine for men. The Whole Story is strictly fashion. By comparison, *Vogue* is the girl next door. While even Cardin is talking up the banker's look, *GQ* shoots baby blue plaids, and even manages to make sober brown glens look vaguely obscene (maybe it's the silk bow tie). The stuff is overly accessorized, and the way shirt, tie, sweater, belt, socks and scarf are pulled together is strictly for big men.

How to get the most out of it? Usually the merchandise is good nice newsy labels like Ralph Lauren (Polo) and Bill Blass. And the cut is contemporary. In your mind's eye, strip the model down to bare essentials — the line, the cut, the fabric, and you've got some solid information.

Oui: a kind of real life *Playboy* for "the man of the world." This is European naughtiness for the man who's never been to Europe. Flipping across the barrage of four letter words and tanned tails, you come to the real fashion news — like walking sticks. It's unreal, like the rest of the book.

Esquire makes a semi-serious attempt to teach the whys and wherefores of fashion looks, such as gold Cartier watches (*square* this year, please) and repetitive shots of brown and beige to make sure you get the message. The look is tailored, slim, slightly fey for American tastes, but very appealing to women.

Robert Green does some wild stuff for *Playboy*, very newsy in shape and cut. Even his conservative moods have a bit of the showman in them, since the *Playboy* man, like the *Cosmo* girl, is always trying to project a "special" quality. Try to get the underlying message of line and construction — like untailored jackets — and ignore the outrageous — like irridescent fabrics.

If men's fashion magazines aim to get men into clothes that attract women (isn't that the point of all those leaning ladies?), they might do well to pick up *Vogue's* fashion message: less is more. After all, the body beautiful is what does it. Clothing should be only line, form, mood and emphasis — relegated to second place — with the man himself on first.

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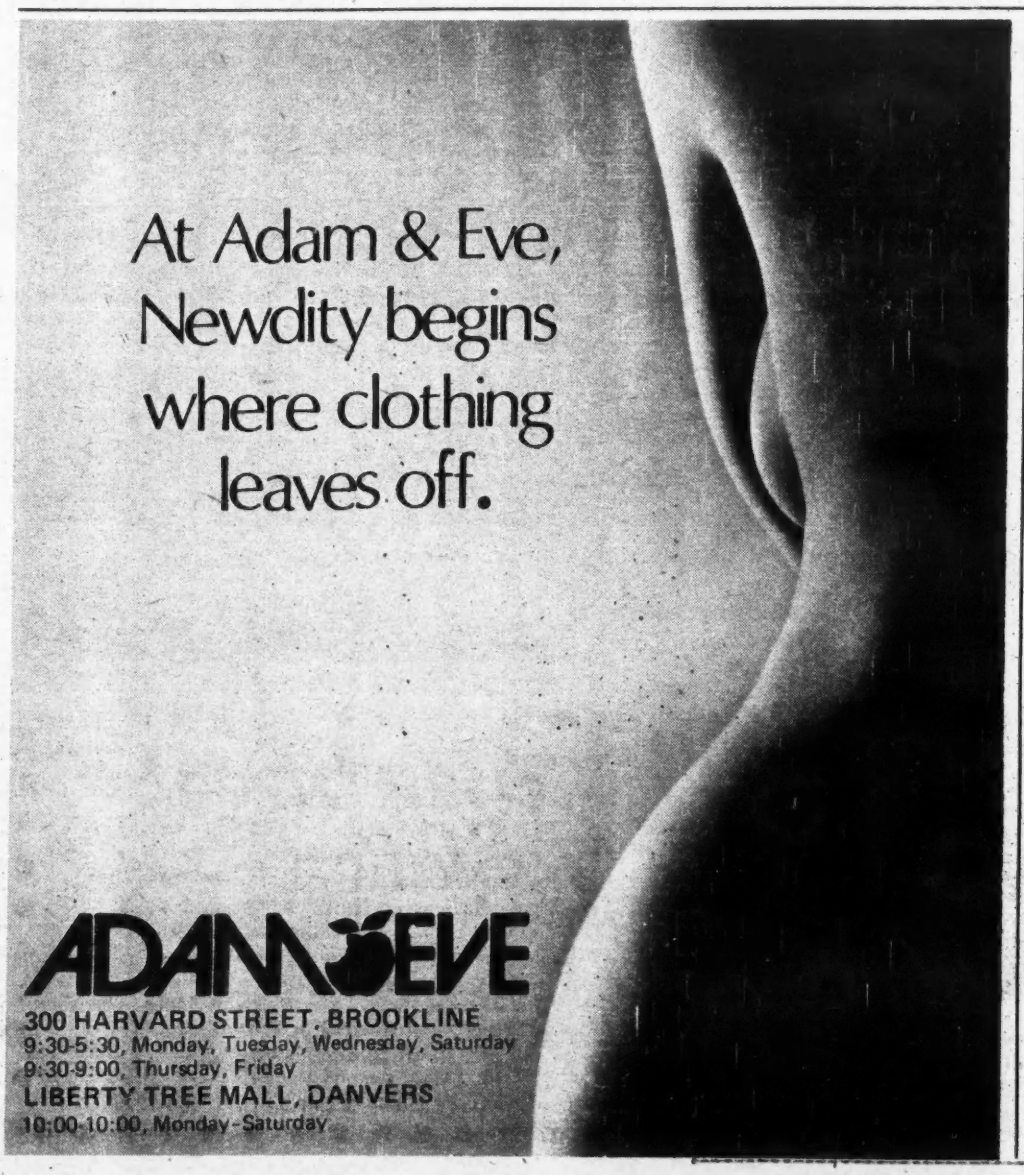

A Blue World: The Dungaree Phenomenon

By Betsy Nichol

"I feel so good in them, that I wore them to Maxim's, one of the best restaurants in Paris a few weeks ago," said 21 year-old Joan Rothenberg.

Penny Lamar who works in Mudflat, a pottery school in Cambridge, wears hers everyday. "I couldn't imagine wearing anything else. They're the sturdiest things I own, and they're comfortable and cheap," she explained.

A physics teacher wears his every day during school and after school because "when I get up, I don't have to worry about what I'll wear with them. Everything goes with them."

What are they? Dungarees, of course.

Who do you know who doesn't own at least one pair of blue jeans? Many people have not just one pair, but a denim wardrobe with a pair for every occasion, and a standard pair good for all occasions.

The Oldest Jeans

Jeans were first worn by sailors from Genoa. When these Italians came to San Francisco during the activity of the Gold Rush Days, the "Genoans" pants they wore were slurred or abbreviated to "jeans". But it was Levi Strauss who made the first jeans in this country from tent canvas when he discovered a shortage of hard-wearing pants in the gold fields in the 1850's.

Strauss later switched from canvas to heavyweight denim and in the 1860's a special indigo dye was developed for the fabric along with copped rivets for greater strength. The Levis he made (a style which is exactly the same as one of the company's styles made today) became the uniform of cowboys, railroaders, lumberjacks, farmers, construction men — you name it!

Your mother might have worn jeans with saddle shoes and a big pull-over sweater in the 1930's. Though you might wear a style similar to that worn 120 years ago, if you want to be in the height of dungaree fashion for 1973, you will wear today's biggest seller — a high waisted, slightly baggy jean with a cuff.

The styles and brands available are almost as numerous as the shapes of the people wearing them. It's not surprising that you rarely see two people wearing the same style.

Levi Strauss: He started It All

"Everyone takes comfort, price and versatility for granted," says one jean store manager. "What people really look for when they buy a new pair of jeans is style and fit."

After all, if everyone is going to be walking down the street in blue denim, you've got to buy the cut that makes *your* posterior look the best, legs the slimmest, thighs the trimmest.

Jeans stores like the Lodge, Sebastions, Slak Shak and Army and Navy Stores are the best places to buy this form of legware. Department stores have a very limited selection.

High-waisted pants usually take preference over low-waisted versions now, and a new fad for spring is painters pants, off-white jeans with a loop on each side (for paint brushes?). These can be found in Snyder's Army & Navy store.

If it's big pockets you dig, and lots of them, "bush jeans" with six deep pockets are for you. Made by Lee and Levi, these pants are sold at the Lodge.

Also made by Lee and Levi are "boot cut" jeans for those who want to wear boots under their

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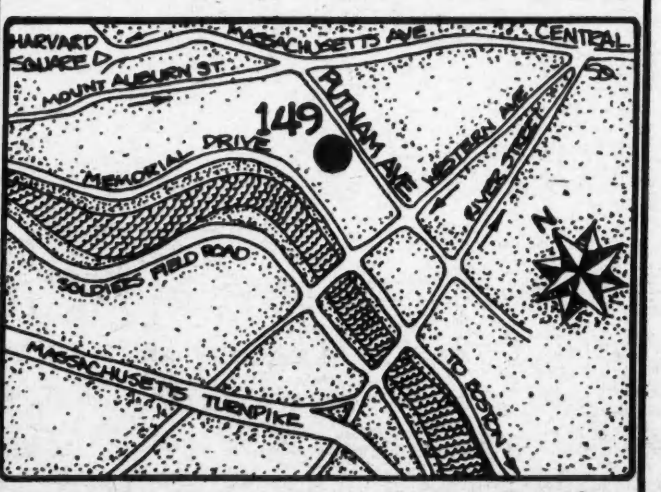

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EARTH GUILD

jeans but don't like flairs or bells (at the Lodge and Snyder's Army & Navy).

Sebastions is the place to go for "mustangs," high-waisted jeans with zig-zag stitching semi-circling the derriere and continuing down the legs, or "lunes," a sailor-style jean with a high waist and big bell.

Something for Everyone

Despite the unisex appeal of denim, certain styles are more popular with one sex or age group. "Bells are usually preferred by younger females rather than older females who go in for flairs, and men consistently buy more high-waisted jeans that females," according to Andrew Mann, manager of the Slak Shak store on Boylston street.

Coveralls, or "farmerjeans," are also sold more to women, says Jerry Blocher, manager of Snyder's Army & Navy on Boylston St. Perhaps this is because they hide a multitude of figure flaws.

If you go in for high-waisted, straight-legged, you probably buy one of three classic brands - Lee, Levi or Wrangler. But do you know what the difference between them is?

"Wranglers' tapered waist makes them a better cut for girls." according to store manager Blocher, "and since Lee was taken over by Vanity Fair, a women's garment manufacturer, they are cut slightly smaller than Levi's.

(It's no wonder blue jeans are durable. The ones made by Levi Struass have 47 separate sewing operations and use 17 kinds of thread.)

Neal Robinson, 23, manager of the Lodge on Newbury street, says Levi's used to be his best seller, but now he sells more a. Smile jeans that anything else, with Landlubbers coming in second. And this seems to be the way all over town.

"In fact it was a. Smile who introduced the baggie to Boston and now they can't make them fast enough," said Blocher.

"Landlubbers have become a classic, almost like Levis," Robinson added. "They make a traditional, classic jean and basically they're very well made. They also make them in men's and women's sizes which a lot of manufacturers don't."

If you're into denim, you're probably the owner of some corduroy jeans as well.

"While corduroys are still casual pants, they can be slightly dressier," said Andrew Mann, manager of the Slak Shak on Boylston Street where corduroy outsells anything else 2 to 3 times over. Pastel corduroy is big for the Spring.

Though both corduroy and denim are in the same price range in some stores ($7-11), any denim wearer will tell you there are certain things you can do with blue jeans that you just can't do with corduroy.

A Love Story

"I have a special affection for my jeans," said Nancy Kerr, a 23-year-old diet technician at Deaconess Hospital. "They're like my diary. I doodle on them and write down names, addresses and phone numbers all over them. It doesn't matter if I spill something on them. I even wipe my hands on them After you've broken them in, that's when they're the best. They really start to mold to your body after a while, and you feel as though they are a part of you," she continued.

Most people refuse to part with these invaluable objects. They attach so much sentimental value to them, that even after they have been patched up with last year's worn-out jeans, ready-made or homemade appliques, or the striations in the knees go from one side to the other, they will recycle them...

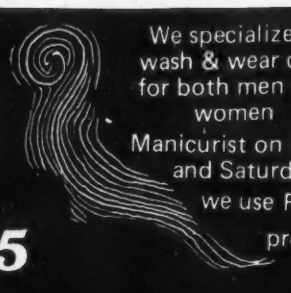
The only complaints ever heard about jeans is that they are hard to break in and they shrink after they are washed.

A double-dose of fabric softener in the wash is a good way to prevent walking around like a board for two weeks, and if you're afraid to buy jeans which, though they might look sexy as hell, are a little tight, you can buy the kind which are preshruck.

Invest in some denim, and you'll get more than a pair of pants.

The Design's the Thing Bill Purdy photo

Tiffany Hair Design
354-9295



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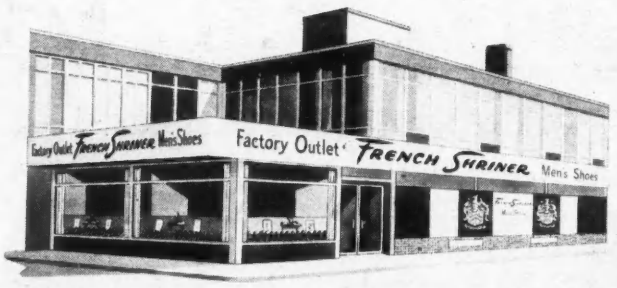

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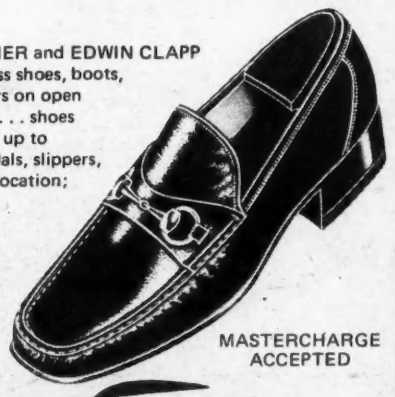

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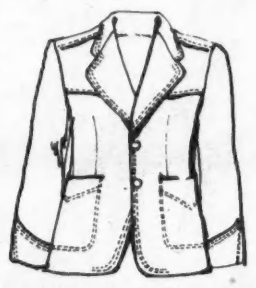

Landlubber Denim Blazer $20

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Suede Jean Jacket $60

Antler Baseball Jacket $16

Landlubber Shirt $9.50

Michael Milea
Terry Shirt $10

Philip Meredith Shirt $12
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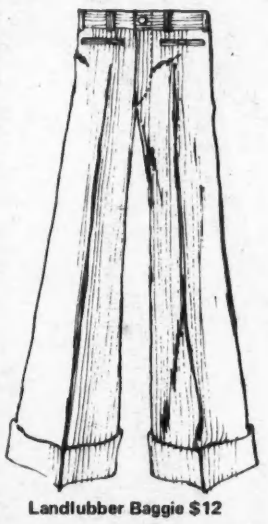
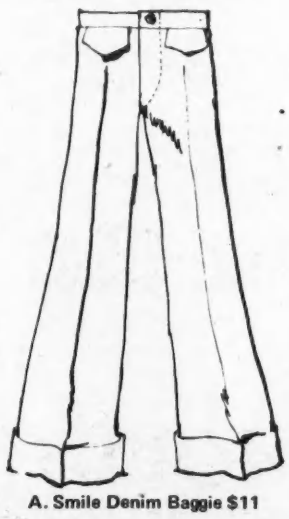
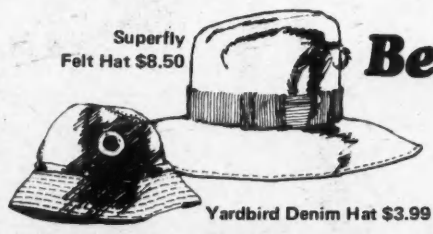


Landlubber Baggie $12

Lee Boot Cut Denims $9



A. Smile Denim Baggie $11



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Makeup: Boys and Girls Together

By Betsy Nichol

The time has come when men wear cosmetics and women try to look as natural as they can.

Today's look for women is boldly sexy with the accent on bright lips and striking eyes, according to beauty experts. But above all, it's a "natural look" that can be anything from a touch of lip gloss and cheek color to lots of heavy make-up — depending on the individual. It's your choice — just as long as you dont look "made-up"

According to cosmetic firms' booming sales charts, it looks like most women take the latter route. One salesgirl in a shop specializing in hypo-allergenic products reports that young customers spend on an average of $20 to $60 a visit, with one customer spending $60 ev ry other week. That's a lot of money to coddle an allergy.

Though wearing a lot of make-up and looking natural might sound contradictory, there is a way to lay-it-on-thick and yet really *be* natural. "Natural cosmetics" are not just for brown rice eaters, but for anyone who wants to put 99 and 44/100ths % pure products on her (or his) face and look and feel great at the same time. After all, who can question Mother Nature?

The Natural Way

Most cosmetics start with natural substances (proteins in hair products, lanolin and glycerin in body creams, cocoa butter in suntan oil, odorless and tasteless castor oil in lipsticks, bees wax and peanut and almond oil are a few), but by the time they are packaged, perfumes, alcohol, petroleum and an abundance of chemicals are added to them. "Natural" cosmetics are free of additives but fall short of a 100% pure rating because scorbitol, a food preservative, must be added to keep the fruit and vegetable substances from spoiling.

Instead, crude oils, vegetable and fruit oils are used as a base, and colors are derived from earth pigments and vegetables rather than dyes.

"Our products are as natural as you can get," boasts Diane Greenberg, 25-year-old owner of "Natural 'i' Cosmetics" located at 133 Newbury St. This is the only shop in Boston devoted exclusively to natural products and the 'i' line was the first line of "naturals" on the U.S. market.

But don't go into her shop hungry. Apothecary jars in the flower-garden atmosphere line the walls floor-to-ceiling with labels reading "Apricot," "Wild Plum," "Peach," "Clover," and "Wild Willow." Eye shadows are made from skim milk, shampoo from the chamomile herb, and hair conditioner from the quince seed.

Diane Greenburg applies makeup to Barbara Berkowitz at 'Natural "i" Cosmetics.'

Even if your stomach isn't growling your mouth will begin to water when Ms. Greenberg opens the caps of her cleansers. There is strawberry cleanser to clean the face, grapefruit freshner to make your skin tingle, and a lemon moisturizer to protect the skin. Even real fruits don't smell this good!

Products are medium-priced, ranging from $2.50-$5., and the average customer spends from $7-$10 a shot with many girls coming in when they get their weekly paycheck, says Ms. Greenberg.

Natural cosmetics in department stores are hard to find, and most salesgirls don't know what you mean when you ask for them. Revlon has an herbal cleanser and a sophisticated collection of honey and skim milk cleansers for dry and oily skin. Borghese has a "garden fresh" assortment including cucumber and strawberry cleansers. And most unusual is a line of cleansers containing actual human placenta to retard the aging process — sold at Catherine Hinds Facial Salon.

Whether you need megadoses of beauty products, or a small minimum daily requirement, a glowing complexion is essential this year.

Catherine Hinds, nestled between the Newbury Street

——[Please turn to page 18]

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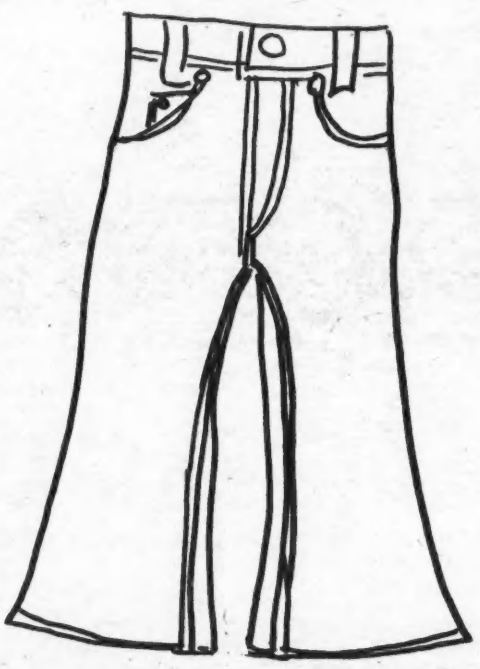

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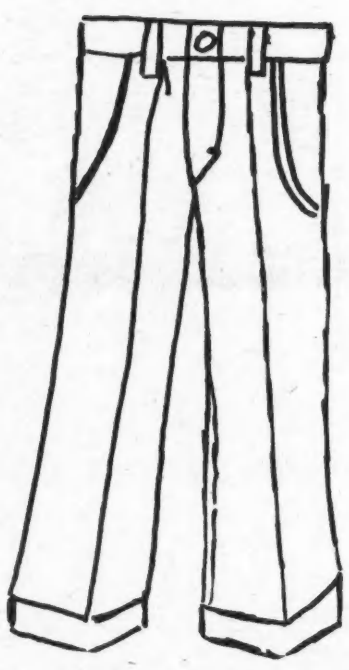

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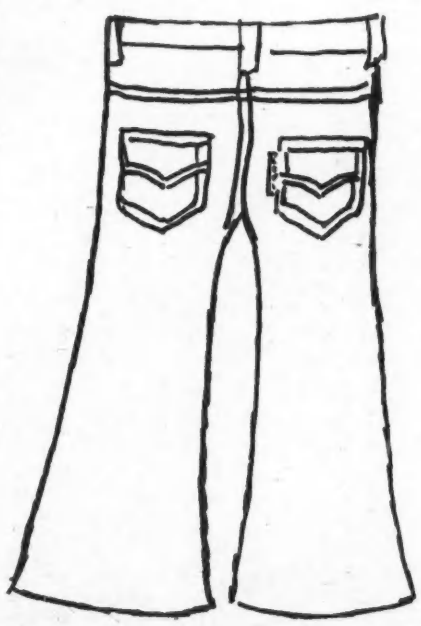

corduroy bell bottoms
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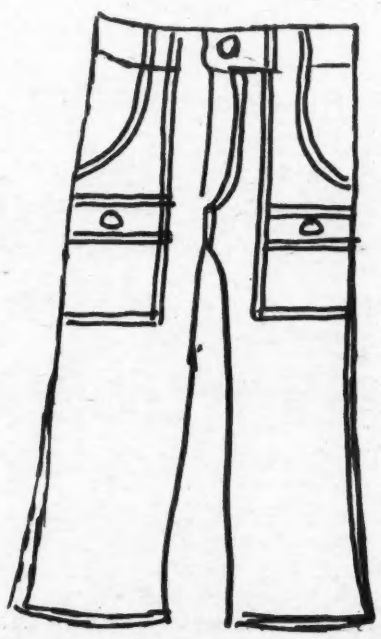

denim bush jeans
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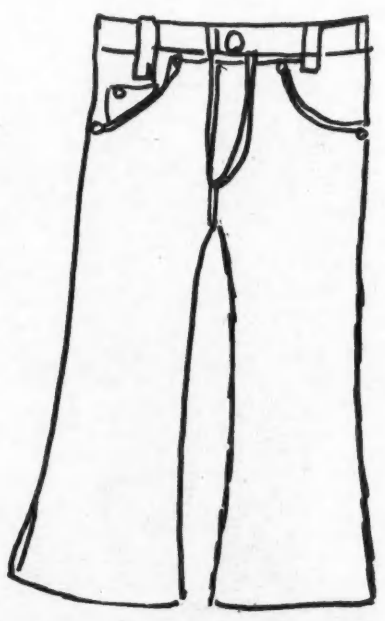

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Makeup

[Continued from page 16]

boutiques and across the street from the Public Garden, is the only salon in Boston dealing primarily with facials and skin care. You're kind of timid, but your face could really use some help, so you walk under the purple awning, down the winding carpeted steps. Soothing music filters the evergreen scented air. DARE you indulge in such elegance?

"H-E-L-L-O," pur-r-r-s Catherine Hinds, a petite woman with a honey shag.

One look around at the young crowd in curlers and jeans and you feel more like you've just arrived at your best friends house where everyone is getting ready for a big Saturday night. While most are there for face treatments, others are having their hair cut and styled, unwanted hair removed, brows tinted, eyelashes dyed, body massaged or make-up applied.

"We're not a snobby salon," says Ms. Hinds, "we're a liberated salon."

Most of her clients are under 30, working, and about half are men. Couples frequently come in together, and some of Boston's most prominent newsmakers sneak in for facials.

"A facial used to be thought of as a luxury," she continues, "but *cleaning* your face is just as important as having your teeth cleaned, especially in Boston where pollution is hard on your skin. To think that people outgrow their skin problems is bull!"

The one hour facial is performed in a private booth by one of the women Ms. Hinds has personally trained. After you sit back in the reclining lounge chair, you will be asked to strip to the waist (men and women) and a towel will be wrapped around your head to protect your hair. The facial is done upwards from the pectoral muscles (the muscles right above the chest), and includes your neck and face. No less than 8 to 10 steps are performed (depending on one's skin). These include a facial massage, mint mask, moisturizing treatment, pore cleansing, toning and steaming with natural herbs, and a "professional zit-picking process" wherein your blackheads and pimples are squeezed and the oil in the skin is actually forced right out of the pores (ooch!). Cost — $15, or a special rate for a series of treatments if you *really* need help.

While most of those who come in for facials are in their twenties and already in the job market, Harvard Business Schoolers are an exception, according to Ms. Hinds. She claims these ivy leaguers have heard about the facials many of their fathers had while travelling in Europe (facials in Europe are like haircuts in America, she explains)

Not For Women Only

"Men are as vain as women," continues Ms. Hinds.

"Color" as it is called at the Hinds Salon, is one of the services for men. This includes the application of gleamers, bronzers, a transparent base or neutral lip gloss.

Rarely do men request eye make-up, according to Ms. Hinds, but they might discreetly emphasize the eyes by having their brows shaped, or eye lashes tipped (the ends of the lashes are dyed).

"It's embarrassing for a man to wake up in the morning and find his mascara smudged," she adds.

Rudel, who specializes in hair styling and make-up application at Catherine Hinds, says, "it's a completely honest approach."

"We make men feel great, look great when they walk out of here," says the tall and lean black artist. "They often come in because they are self-conscious about their skin problems. 'What can you do to make me look better?' they ask, and we find that along with our facial treatments, a translucent base covers up circles, blemishes and sun-spots better than anything."

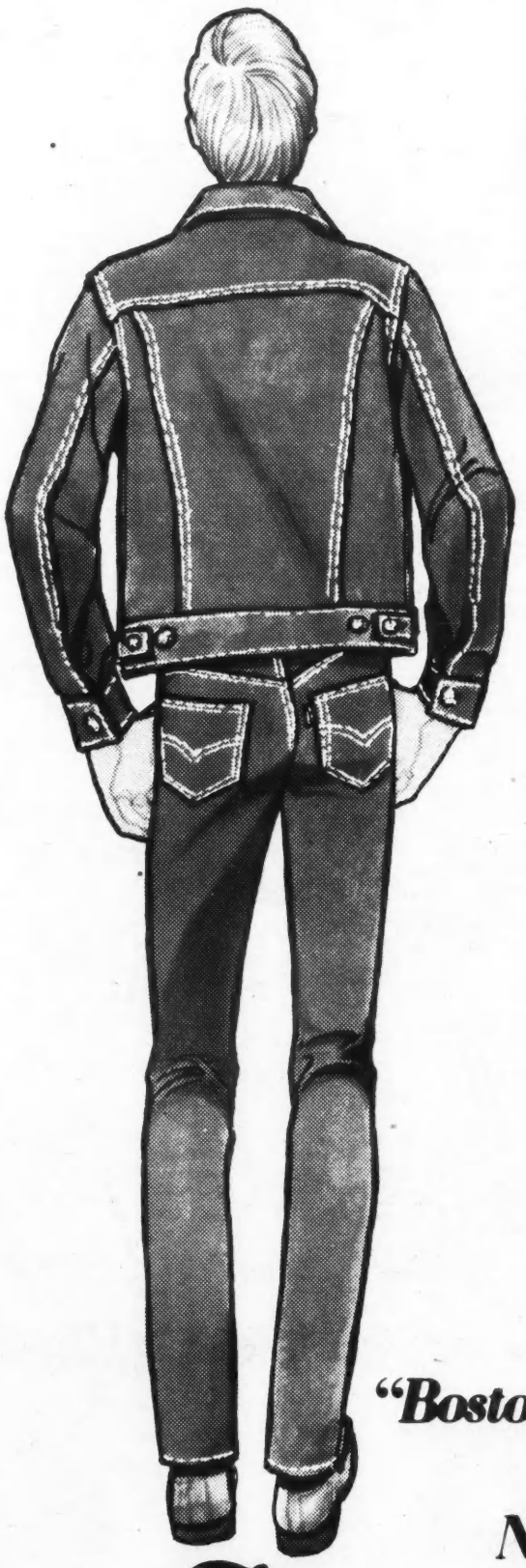
"Rarely does a man come in asking for make-up," continues Rudel who 'colors' from 10-20 men a week, and "no" he answers firmly when asked if a large number of these men are gay — "They're just guys who want to look better. That's where it's at today."

Ms. Hinds, however, reports that about 20% of her male clients might be homosexual, "but then isn't Boston a gay town?" she asks.

The majority of men, however, "come in for facials," says Ms. Hinds, "or to buy cleansers — moisturizers and night creams — simply because men have the same skin problems women do."

If you can remember how shocked you were to see males in long hair for the first time (try hard!), maybe you can imagine seeing men wearing make-up.

In fact you'd better get used to it because...yes, that's right...Look at the man sitting next to you. He is!



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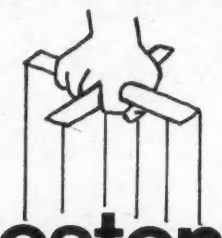

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FITCHBURG John Fitch Plaza **SHREWSBURY** White City Shopping Center **WORCESTER (2)** Grafton St./Webster Sq. Plaza
NO. KINGSTON French Town & Post Roads (next to Warwick Shoppers World)

Old-Sale

[Continued from page 10]——Don't look for torn seams or buttons missing; the only sewing you will need to do is on hemlines. Of course don't look for 25 cent blouses or 50 cent dresses either. Dresses are often $5; blouses run to $2. There are two small dressing rooms each equipped with a full length mirror and another mirror near the racks. You can take your time and not feel pressured into buying anything. This Morgan Memorial is the place to buy a goodlooking dress or pair of slacks for a job or party when you don't want to spend $20 (though you could if you had to).

The store at 95 Berkley, on the other hand, is not quiet and quaint; it is a large bustling superthrift. And the clothes show why. There are, inevitably, some sad looking pieces, but the racks and bins are also full of men's, women's, and children's clothes of all styles and prices. One almost hidden corner contains a tableful of fur pieces, suitable for neckwear or sewing together into a new article. Scattered throughout the racks of women's clothes are trees of hats (including one smart straw hat I regret leaving behind).

In another corner is a small boutique room. Many of these clothes look barely worn, as if the former owners tired of them and gave them away only to empty out closet space. Prices vary on items, but none seemed too high. As I concluded my jaunt, one lucky customer left wearing his "new" raccoon coat.

O — Bedazzled

Practical as I consider myself to be, I really was fascinated by "O" at 249 Newbury Street, Boston. Peeking in the first floor window from the stairs outside, I almost felt as if I were crashing a formal party because of the plants, lamps, and mannequins in long dress. But Danny, a slight, well-dressed young man, welcomed me in with a smile. A few of the dresses attached high up on the walls, he explained, were close to 100 years old. Not meant to be tried on, these ask only to be admired. In the front room are cases of earrings, bracelets, rings, scarves, even old compacts. The back room has a swinging rack of dresses — high enough up so as not to touch the floor.

Soon my curiosity or vanity outweighed my usual pedestrian view of clothes. I tried on a maroon and black sleeveless, calf length dress from the 1930's, complete with a long train flowing from the shoulders. Danny found me a feather boa for my neck and a black plume fan.

"There's something about these clothes," he said. "People were different then. When you try on the clothes, you're different too. You think and act the way they did. That's why people buy these clothes."

Anyone wishing to escape 1973 should visit "O." Dresses cost from $5 to $50; feathers are extra.

Follow the finger of the mannequin standing outside 11 Boylston St., Cambridge (Harvard Square) upstairs past the cotton candy machine to Dazzle. For the last eight months Dazzle and Monkey Business (formerly two separate stores selling, respectively, clothes and antiques) have occupied large, adjoining rooms. "Experienced" jeans sell for $3; hats are around $4; scarves between one and ten dollars. Prices for dresses vary quite widely — usually between $8 and $12, though a few are cheaper and a few more expensive.

The owners, Kenny Gordon of Monkey Business and Don Levy of Dazzle, travel around to different parts of the country buying up old merchandise and, sometimes, complete stores that have gone out of business. They have even found clothes and material never used before. Some of the new old clothes from the 1930's and '40's are sold in the Cambridge store in their original packages. Then there are the old new clothes — dresses and shirts made from hand-printed or hand-blocked material, unused for perhaps 40 years. The material and clothes they carry, though so old, is of better quality than much of what is manufactured today.

Fi-Fie-Fo-Fum at 45½ Mt Auburn St., Cambridge, is mostly filled with velvets, various jackets, and factory-reject slacks. Nothing seemed particularly cheap, though there was more variety in pants than in other stores.

When I visited one morning, I was the only customer in the store. As I knew I would not be buying anything that day, I felt uncomfortable staying; I always feel too pressured and awkward when in that situation. So I left.

Great Sunshine

One of the best places for jeans and casual shirts is the Great Eastern Trading Co., on River Street in Cambridge. The people who work there are friendly, low-key, and ask that you return clothes to racks or bins after trying them on. The prices are agreeable, too; straight-legged jeans are $2; bell-bottoms and corduroys $2.50; bellbottom corduroys $3. The quality of course, varies as in all second-hand stores. Some of the jeans are almost new, others have been patched a few times and may need more work.

There are racks of shirts and jackets for all seasons — cotton, flannel, wool, corduroy. Prices depend on condition and type of material of each shirt. And you can probably haggle if it seems too high.

Each item is cheap because, as a worker there said, "We sell it the way we get it. If there are buttons missing, we'll give you buttons."

Sunshine Surplus on Mass. Ave., Boston, is a small and narrow, but well stocked store. Used jeans — straight or bells — are $3; corduroy slacks are $2. Women's dresses — cotton, nylon, velvet — run from $6 to $12. There is also a good selection of men's corduroy jackets for $4.

"We try to keep it simple and cheap," said Sam as he and Tina told me different prices of clothes. They buy denim and wool slacks from the wholesalers of secondhand clothes all over the country.

Sunshine also has long and short jeans skirts, shirts of different materials, and "cheap but good" jewelry. They are open 11-6, Monday through Saturday.

Pennsylvania Company, located in Laughing Alley behind Kenmore Square, has been selling used jeans in the same location for two-and-a-half years. Everything is arranged neatly and is easy to take out and try on. Used jeans are behind the counter; sweaters, dresses, jackets, shirts are hung up on racks on either side and in the middle of the store. Most of

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the stock is secondhand, and Penn. Co. is now receiving new shirts and dresses, some remade from old material. Their selection of heavy sweaters should not be missed.

Harry and the Saint

No survey of secondhand stores is complete without a visit to Harry the Greek's, 75 E. Berkley St., near the Dover stop on the orange MBTA line. Jeans are $2-3, work pants $4-5, Army shirts $1 and Harry carries a number of coats you may want to remember for next winter. I tried on a black "princess style" coat (fitted in the waist, flaring to a full skirt) with black velvet top and black wool bottom. The style was popular about fifteen years ago, but I can't figure out why.

I also tried on a raccoon coat with padded shoulders which Harry and his friends preferred to my old pea jacket. But spring is coming, or is here, so all I bought was a pair of cotton and wool socks (just in case winter returns).

E. Berkley, Harry informed me, was once named Dover Street, after the farmers from Dover who "used to come down here and really go on a drunk. They'd throw each other through the windows of these stores." But that was in 1918, when John L. Sullivan owned a bar at the corner. When "all those big politicians who come from Dover" came into power, they changed the name. Apparently they had no real sense of tradition.

Back in Somerville is the St. Gerard's Guild Thrift Shop at 92 Highland Ave., across from City Hall. Two or three women work together in volunteer morning or afternoon shifts. All clothes are donated and profits go toward the rent and to charity. The resulting prices are indeed cheap. St. Gerard's must have the largest collection of black dresses — ranging from the old simple "basic black" to far dressier, more sequinned styles. There are no dressing rooms but if you find a corner you can try on the clothes.

I ended my expedition with a pair of slacks, a sweater, a shirt, and a small scarf all for 50 cents.

"Remember to come back and to bring your friends," said one woman as I was leaving. I certainly shall.

Rummage Around

Some of the best bargains are found in rummage sales. By their nature they are unpredictable and hard to judge unless you attend the same one regularly for a number of years. To tell of my past glories would be altogether too vain. Most large church sales receive a bit of everything — clothes fit for painting your apartment or meeting your lover's parents. If you can't decide on a secondhand store, you can always return the next day or week and hope no one has beat you to the bargain. But at a rummage sale, you only have a few hours or, at most, three lucky days, to decide and there probably is another hunter elbowing you, besides. Practice at a few stores; if you wear what you buy, you're ready for a rummage sale.

Secondhand clothes do not have to be emergency or junk wearing. With care and practice, you can dress stylishly and comfortably for much less money. And you meet friendlier people, too.

Bill Purdy photo

The Height of Fashion After a Visit to "O" Newbury St.

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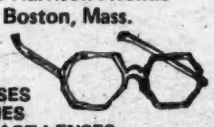
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Getting It Together With Accessories

By Judy Mir

So you've got on your new high-rise pants, your new shirred-waist jacket, and that new Cacheral print shirt. It all looked very stylish on that mannequin, but on the real you, it just doesn't fizz.

The cure for your dampened spirits is the light touch of accessories. Light touch is the key phrase, because up to now, the word "accessories" has conjured up visions of a chain riot on the neck, earrings colliding with sunglasses, fighting for space on the face with a hat brim. Not to mention bag, scarf, shoes, and rings.

Things have changed this year. *Women's Wear Daily* calls it "the subtle seventies", and *Vogue* says "these are not anything goes times"...These *are* times to pick and choose carefully, and avoid clutter like the plague. Today, "accessories" can mean a back pack, a Nikon camera, a shaggy dog — as well as the beads and baubles. Anything that completes the look, that pulls it together and remains consistent to the mood, is the right accessory.

Sorting out that accessory jungle in your top drawer begins with a sensitivity to the *mood* of your clothing, and the first commandment is "don't fight the mood."

The clothes establish the mood. Give them half a chance and they'll talk to you. Then use accessories to *complete* the mood, not dominate it. That means, for example, knowing enough to let a great neckline alone and just wear earrings.

If you choice is daytime pants, keep accessory choices trim and sporty. If it's daytime dresses, keep it light, breezy, open and swinging. If it's jeans, the look should be free, active, and body conscious.

This year, especially, accessories are meant to blend in with the clothing, not to contrast. Dior showed delicate opaline glass beads in colors to match his dresses — they're only seen when the woman moves.

Now that you have the general idea, there are two ways to attack the specifics of the problem. One is to follow the party line (the "right look"). On the other hand, you can hang your door key on a thick red string around your neck, and it will look terrific on shirts (you can get keys in either gold or silver).

The real secret lies in your intuitive knowledge of the overall look or tone of your outfit. You may go from barefoot hippy to girl-about-town all in the same day, but each costume has a look of its own, and the 70's message is to be clean, uncluttered, and consistent within a given mood or feeling.

What follows is a resume, a head-to-toe wrap-up of what's available in Spring accessories.

THE HEAD: The turban and cloche hug the head (any gardenias, compliments of Diana Ross by way of Billie Holiday) and match the dress. Wider brim hats either flop rakishly over one eye, or roll back over the face, fisherman style. Flip brims or flop brims in plaids, canvas, and prints are the young favorites.

THE EYES: Sunglasses are large, with slim light-toned frames. The glass area is large and pale enough to see the eyes (leaving you a little helpless in the sun). Don't wear them in your hair: wear them on the face, or in your bag.

THE EARS: Earrings are button-toned or hooped in neutrals, pastels, colors, and *white*. On the large side. Also watch for white buttons with gold rims for day.

THE NECK: Skin is an accessory this year. Do away with all clutter at the neck. Shorten the hair and brush away from the face to show the ears. Necklaces are beautiful: mostly bead looks in lucite, crystal, plastic, and ethnic "trading beads" that combine natural materials and inventive shapes. You can find amber combined with gold, ivory, shells, bone and stone, and, of course, pearls. Choose carefully and don't overload the neck. A great look for dresses: two strands of beads, one a lighter, one a darker shade of the same color.

In the higher-priced category, watch for semi-precious beads (turquoise or lapis worn with summer whites), and sculptured silver and gold jewelry mixed with natural materials, based on beauty of line and form. Very modern, very expensive. Two good looks for summer: ivory tipped with silver; and the heavy silver nautical chain. Watch carefully: American Indian jewelry (spurring on the interest in silver), antique glass beads, and the tiger-eye stone.

THE WRIST: Bangles and more bangles, in ivory, bright

/Please turn to page 28/

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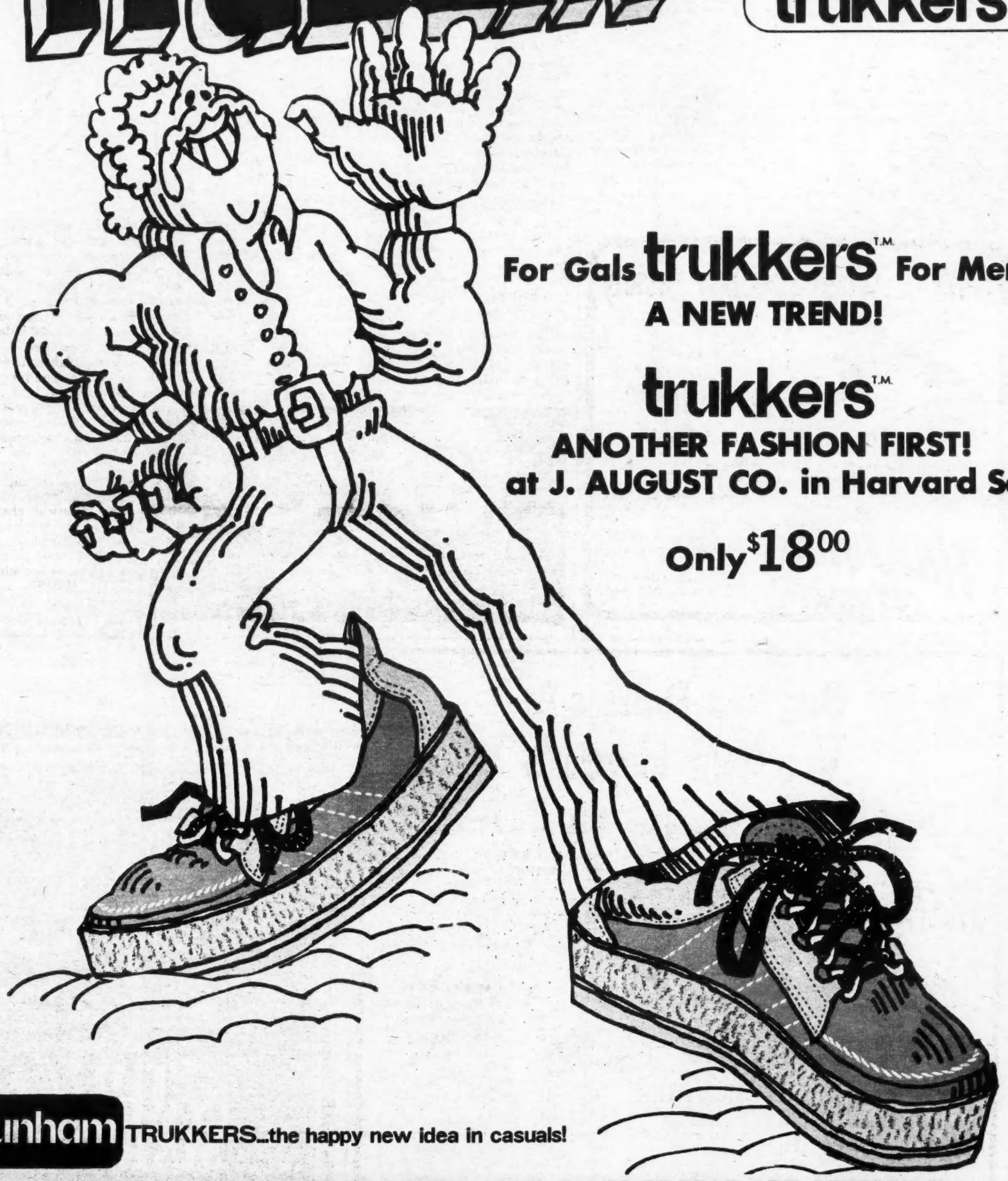

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"Unlimited, Ltd." is the title of a travelling fashion show designed and assembled by nine seniors in the Massachusetts College of Art's Fashion Design Program.

The catch-all name is just that, meant to encompass the students' experimentalphilosophy of complete freedom from the dictates of the fashion industry they hope to serve in the near future.

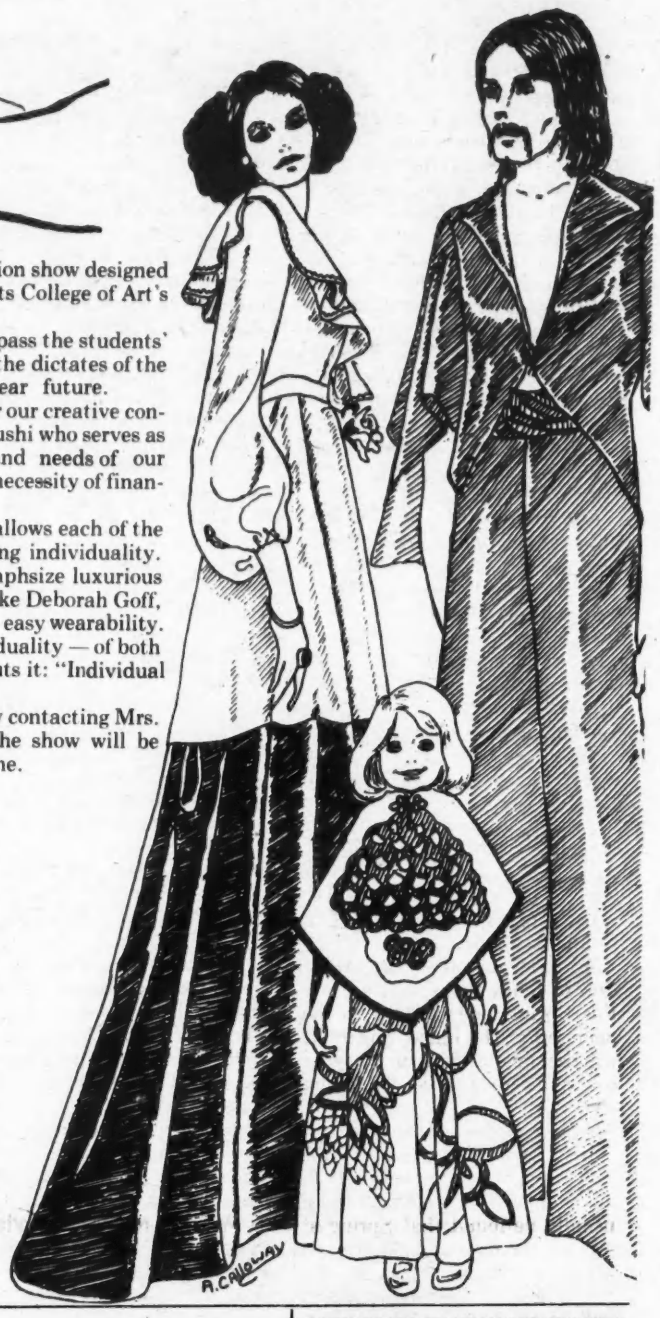
"Once we enter the business it will be necessary for our creative concepts to function within limits," explains Lauren Fushi who serves as publicity chairman for the group. "The wants and needs of our customers will have to be considered as well as the necessity of financial backing."

But that's tommorrow. Today "Unlimited, Ltd."allows each of the young designers to exercise his or her free-wheeling individuality.

Some, such as show coordinator Ruth Fisher, emphsize luxurious fabrics, perfect fit and attention to detail. Others, like Deborah Goff, incorporate crisp, casual tailoring, practicality and easy wearability.

But all agree that the key to good fashion is individuality — of both the wearer and designer. As Lady Socks Hooper puts it: "Individual personality makes a design work well."

"Unlimited Ltd." is available for fashion shows by contacting Mrs. Jean Shohan at Massachusetts College of Art. The show will be presented May 15 at Longwood Towers in Brookline.



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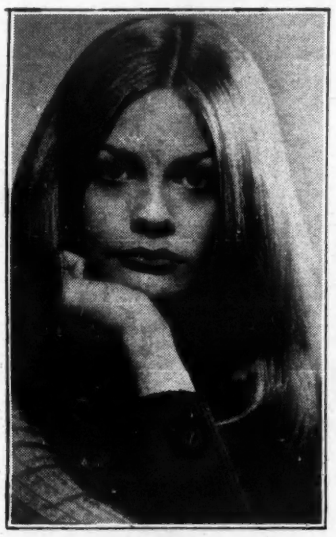

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Soft Look

[Continued from page 3]

"Remember when every little child wanted to dress up to look like her mother?" she mused. "Suddenly it was the opposite, and every 90-year-old lady was dressing like a teenager.

"I like to think that the return of fashion that we're seeing is in the sense of fashion for everyone — fashion for young people, fashion for older people."

Ms. Harris is not overly optimistic about the much touted return of the short dress.

"I think some of the soft shirtdresses are making it," she noted, "but we're in a very sportswear-oriented generation. It's going to be hard to replace it."

The veteran Women's Editor of a Boston newspaper is more blunt.

"Everybody's prophesying the return of the dress. It never will return," she says, "except in summer, when it's comfortable."

(Hemlines for this elusive dress, by the way, will be at the knee or a little above it. It was the midi fiasco, after all, that changed the dictatorial face of fashion, probably forever.)

"Fashion no longer dictates, except to a very small group of people, the ones you see in Women's Wear Daily," the Women's Editor adds. "What's available in the stores today is what the consumer wants. What's in fashion is what the people determine."

And yet, in tracing the evolution of many looks that are big this Spring, one ends up on the doorstep of the haute couturier, whether his office is in Paris or on Manhattan's Seventh Avenue.

According to a Jordan Marsh expert, this is how it happens. A $250 designer dress featured in an advance Spring collection can usually be found that Spring at $90 in what is considered an above-average-priced copy. By the following season the copies will be available in cheaper versions for around $25.

"The return to the soft look, to real dressing, began last Fall," adds another store consultant. "The natural look in fabrics was seen a little last Spring and Summer. Now it seems we're surrounded by these looks, but actually it's a very methodical evolution."

One of the current scene's fashions that is easiest to document is, perhaps, the tennis look. It first appeared last Summer when Paris designer Kenzo Takada brought back the classic tennis sweater. When it proved to be a hit, he expanded the theme to his entire Spring collection for '73.

Meanwhile Paramount Pictures announced plans to film F. Scott Fitzgerald's "The Great Gatsby" and the brouhaha that accompanies casting of such an anticipated bonanza stoked the fashion fires. There was, suddenly, an aura of tennis, golf, spectator sports at Easthampton and Newport. Even the natural fabrics evoke an association with "Gatsby", a pre-depression era when the wrinkled look of real linen simply meant a chore for the servants when milady returned home after a hard day lounging around the club.

But what makes fashion of the '70's exciting are the styles that evolve from the streets.

Take, for example, the dungarees phenomenon. The kids started it. Their mothers picked it up. As jeans earned a place of respect in the wardrobes of the more fashion conscious, sportswear manufacturers jumped on the bandwagon. Now the best pants are cut like dungarees, whether they're in suede for $180 or denim for $8.

Fashion experts agree that this is just one of many changes attributable to the young, even to the college generation that considers fashion taboo.

It was the kids, they point out, who went for the smock look we now see in so many jackets and dresses, who started wearing shirts as jackets and who made jeans an absolute craze.

The Boston newspaperwoman sums it all up.

"What is really chic today is what works," she says. "Fashion is what you wear, whatever you wear. It projects your image. It serves people, even those who think it's frivolous.

"If you reject fashion and wear dirty clothes and jeans, you still aren't getting away from it. That is just using fashion as a protest — but it's still fashion."

The linen look of pantsuits. Left, drawstring waisted jacket over wide-legged pants with the same drawstring waist. Right, short blouson jacket over tailored, slightly flared pants. The blouse with both pantsuits is in a peach and turquoise print. $35. Both jackets, $90 each. Both pants, $50 each. Filene's Forecast Suit Shop, fifth floor, Boston store.

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The High Cost of Gamesmanship

By Cathy England

It's expensive to play games. Good, healthy exercise can mean an investment in hundreds of dollars of clothing, let alone equipment.

Of course, one needn't buy that much. Casual clothes often can function as well as specialized sportswear. However, each sport has its own kind of needs, whether it be comfort and safety in footwear, or warmth, lightness, or waterproofing in clothing.

Quite often you will find your enjoyment of a sport is limited without proper clothing. In sports such as tennis and skiing, fashion is a large component of the price tag, yet even this has its functional points.

Tennis

Sneakers are necessary on all public courts, while other clothing is optional. At tennis clubs, however, regulation dress is a prime concern.

Until recently a so-called "color barrier" limited tennis wear to the traditional white. It is said that color television was responsible for the change. At one Wimbledon match the BBC crew tired of tennis whites and green lawns, took six separate shots of a glass of orange juice on an umpire's chair.

I suspect a different reason. Now that tennis is in the big time, a favorite activity of Washington politicos and socialites, the sport can take on the commercial dimensions of the rest of the fashion world. The planned obsolescence of styles means players spend more on clothing. With the introduction of color, manufacturers of tennis clothing can more easily create or eliminate demand for different styles.

Tennis outfits are available in pastels now, but the more popular styles are white with color trimming, usually the traditional red and blue. Dresses range from $10 to $35, the more expensive ones offered by lines such as Head, makers of expensive ski wear. Some women tennis enthusiasts have as many as a dozen or more dresses in their wardrobe.

Cotton is still popular, while polyesters are preferred by many for their lightness and easy launderability. Head offers halter dresses and styles revealingly cut out in the front or back. Billie Jean King wears lace, which is especially cool as well as attractive.

One designer, who in the past introduced gold lame panties and the "peekaboo look," features a dress of lavender satin trimmed with feathers.

While tennis clothes are getting more outrageous, street clothes are adopting some features of the classic tennis look. In a recent New York Times Magazine an article showed men and women's clothes with red and blue v-necks on sleek, white dresses and shirts. In conformity with the current interest in 1930's styles, these clothes reflect the image of class in high society fashion. Now Madison Avenue has that clean-cut, affluent look of "tennis, anyone," or, more properly stated, tennis for anyone who can afford it.

White Stag's sweatsuit for outdoor exercise from jogging to tennis in cold weather. In pale pink or blue acrylic. Pants have an elasticized waistband and ankle cuffs. Shirt zips up the front. $26. Filene's Pro Shop, fourth floor, Boston store.

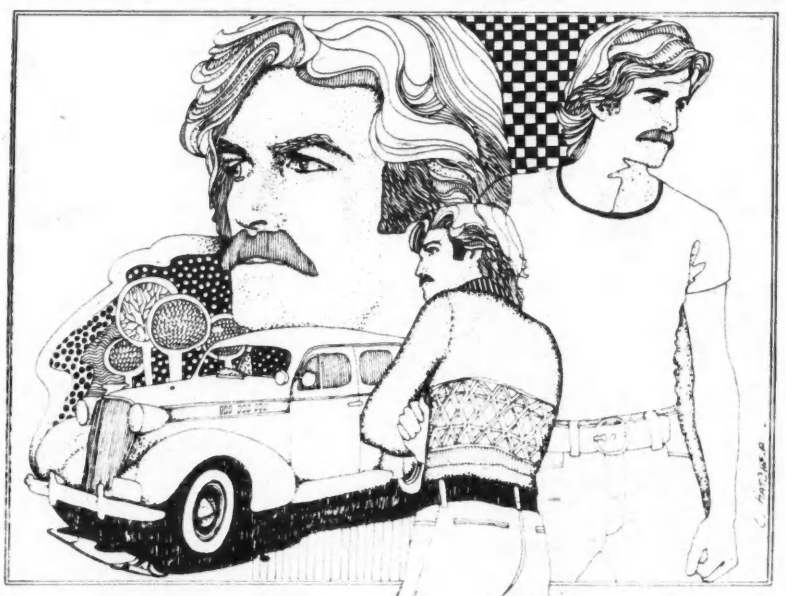
Tennis players who are economically minded sometimes prefer to buy a skirt, costing between $12 and $15, and wear it with any one of the tops they already have. Some tall girls feel that skirts are more flattering to their figures. Tennis tops range from $10 to $16, while sweaters and jackets cost between $15 to $28, and shorts around $18. (Certainly any player who wants to look like a pro should have a hat ($5) or visor ($2.50), $1.50 wristbands and headbands for sweat absorption, and gloves ($4). Undies decorated with a pattern of tennis rackets cost $6. A female player must wear $2 ankleless tennis socks with colored balls at the heel, or she will end up with an ugly tan mark above her ankles.

Back to that one essential item, the shoes: Canvas, the traditional sneaker, has the advantage of more breathability, but leather sneakers, the more durable of the two, now have holes for ventilation. The more expensive canvas and leather brands, Tretorn and Adidas, have cushioned arches and soles designed either for clay or asphalt courts. Quality canvas shoes start at $11, with Tretorn costing $15. Leather shoes range between $18 and $20. On the other hand, sneakers are available at discount stores for as low as $2. Paying the extra money is a matter of comfort.

Golf

The requirements for golf apparel do not differ radically from what is worn in tennis, except that the emphasis has always been on bright, mix and match colors, with special insignia and tee loops. In some circles the golf course is a key social meeting-place where million dollar business deals are negotiated. The fashions follow accordingly.

Clothing must allow free movement for swinging. Women wear loose clothing such as



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culottes or wrap-around skirts. Skirts cost around $24 and must be long enough to allow for bending over. Men wear loose shorts or pants.

Golf shoes, ranging from $15 to $40, feature kilts — flaps over shoe laces which keep out sand in the traps where balls often land. More expensive leather shoes, as opposed to the cheaper vinyl ones, sometimes have a buckle situated high up on the foot, so that kilts are not necessary. All golf shoes have cleats, spikes on the sole which steady a golfer's stance when he takes a swing. According to a salesman at a discount sports store, these cleats "fertilize" the grass, creating holes for water to run into. The way he tells it, the shoes are the reason for the perfect appearance of the greens. Golf course gardeners might not agree.

Bicycling

Of course, you can wear anything bicycling. But along with getting that professional looking ten-speed bike, why not go European, and wear a Peugot shirt, with its bold black and white print? A racing cap would top off your outfit nicely as you bend horizontally over the handlebars.

Clothing designed by Catalina Cyclemates features brightly colored Jersey tops for $7 and matching shorts for $8. Cool Gear offers $16 black stretch pants for racing. Rainwear that doesn't interfere with movement is essential. A $16 waterproof jacket has a reflective band for visibility and pockets on the back (pockets in the front would inhibit movement). Some bicyclists buy $22 extremely light, smooth-soled shoes with holes for ventilation.

If you'd rather not invest in any of the above, you should at least know that short pants are preferable for leg movement. If long pants with flair bottoms are worn, the material should be tied back so it doesn't get caught in the chain. Straps are sold for just that purpose.

Hiking

Eastern Mountain Sports puts out a 240 page catalogue on outfitting different kinds of long underwear and five different kinds of hiking shorts. Aficionados of specialized equipment have their pick of four sizes of plastic egg carriers, from two eggs to a dozen.

But the only thing a hiker really must be concerned with is his footwear. The heavier the weight on the back, the heavier the boot should be, to provide proper protection from the ground. A hiker who wears sneakers will bang his feet up and risk turning his ankle. The Appalachians in New England, the oldest mountains in the world, are crumbling away. For sheer comfort a hiker wants soles that do not bend over the small rocks lining the White Mountain trails. Rubber lug soles (one well-known brand is Vibram) grip all surfaces but ice and have some spring as well as the expected rigidity.

Boots need not provide ankle support, except for ice climbing. A $55 Fabiano Cragman boot secures the ankle as it extends perpendicularly from the ice. Rather than support, the key feature of the boot is stability. The upper, that part of the boot above the sole, should protect the foot from banging and scuffing, while being warm and durable. A winter climber in the White Mountains, which has the worst weather in the United States, might invest in $108 triplex boots, which consist of three different boots, the innermost one being felt. Or he might buy $15 booties which fit inside boots to provide extra warmth.

For shell clothing one must take a choice between breathable and rainproof, coated nylon parkas. Rainproof garments keep in moisture accumulation and are uncomfortable in strenuous exercise. Breathable fabrics are inappropriate for heavy rain. Eastern Mountain Sports makes a parka for $44.50 that manages to combine features of both. The old reliable poncho $12.95 is waterproof but hangs loosely, allowing moisture to escape.

Eastern Mountain Sports and some other camping outfitters sell kits with which to make clothing. They contain pre-cut fabric, thread, and hardware, plus an instruction manual for simple assembly on a home sewing machine. People who have never sewn before find they have no trouble putting together these garments.

Skiing

Some skiiers spend hundreds of dollars on clothing alone. On the other hand, it is quite possible to do without specialized ski wear. Only the turtleneck seems to be an essential item, as its tightness around the neck keeps out cold and wind.

Tights can be substituted for long underwear, a couple of pairs of socks for ski socks, and so on. The important thing is to be warm, however one chooses to dress. Some kind of parka is good as it combines warmth and lightness. Economically-minded skiiers might by-pass expensive stretch pants and wear $20 water-proof warm-up pants over their jeans for added warmth.

Most people on the slopes, though, do not skimp on their ski wear. After an investment of at least $200 for ski equipment, and $11 a day for lift tickets, the price of ski clothes does not seem so outrageous. And looking good is an important component of the sport, which as much a social activity as it is good, fun exercise.

A standard parka made by White Stag costs $35. At the other end of the spectrum is the $95 Gerry Slope Coat, a very warm, long jacket filled with Prime Northern Goose Down, the best down for its weight. A wearer can unzip from the bottom if the coat gets too warm. Less bulky but extremely warm are the Head parkas, whose Mylar lining is the same aluminized fabric found in space blankets. There are literally strands of metal in it which reflect body heat, thereby conserving heat with the least possible weight. Number One Sun, a Honk Kong line of Head, offers the same jackets for $20 less.

Other high quality, stylish makes are Rophie, Fulsolp, Bogner, and Spinnerin. Head has a $70 jumpsuit and parka outfit which is "non-skid." In some parts of Europe nylon clothes are forbidden by law, as people were sliding to their deaths on slopes that are treeless and steeper than most in America.

Considered more stylish than warm-up pants are $52 hot pants, less bulky because the zipper runs down the front rather than the sides. Stretch pants, popular once more because of their trimness, are available in a velour-like material made by Head for $70 or in a $72 corduroy made by Feller Hosen.

For spring skiing one might want a $30 mylar vest or a windbreaker costing between $7 and $28, which could double as an all-weather parka for sailing or hiking. Sweaters range from $20 to $40, while long underwear tops and bottoms each cost $7.

A $7 Moriarity hat is standard wear; more chic is a $10 wool helmet. Gloves range from $8 to $25, depending on whether they contain foam, pile, or down, foam being the thinnest, down the warmest and most expensive. If goggles can cost as much as $20 (the non-fog variety), there is no end ot the amount of money one can spend on ski apparel.

Ski touring

Too much clothing causes overheating in this vigorous sport. It is best to wear layers which can be easily shed or added, such as a wool sweater and windbreaker. At rest stops, when the body cools considerably, additional layers may be necessary. Lightweight knickers at $17.50 allow the most freedom of movement. For $36.50 one can get a stretch nylon touring suit with knee cuffs.

Touring boots, which start at $30, are especially light and flexible so that the foot can bend easily.

Bowling

The key item in bowling apparel is footwear, since slipping can be a problem. Team members prize shirts embroidered with their name, along with the name of whatever beer company they are sponsored by. Otherwise they spend their money on shoes and accessories — bowling bags and wrist bands and gloves worn for corrective purposes.

Inexpensive brands of shoes are Rally, at $9 and Hyde at $11. More expensive brands cost $25 for women and $40 for men. On the sole of the right shoe for the right handed bowler, on the left for the left handed bowler, is a tip which prevents slipping as the foot comes up on its toes.

I was surprised to find that styles are not unattractive, as are the shoes rented at the bowling alleys. Bowling shoes sold in the stores can substitute as regular street shoes. Rental shoes are intended to be ugly, to discourage people from walking off with them. Maybe people wouldn't buy bowling shoes in the first place if rental shoes weren't such an eyesore.

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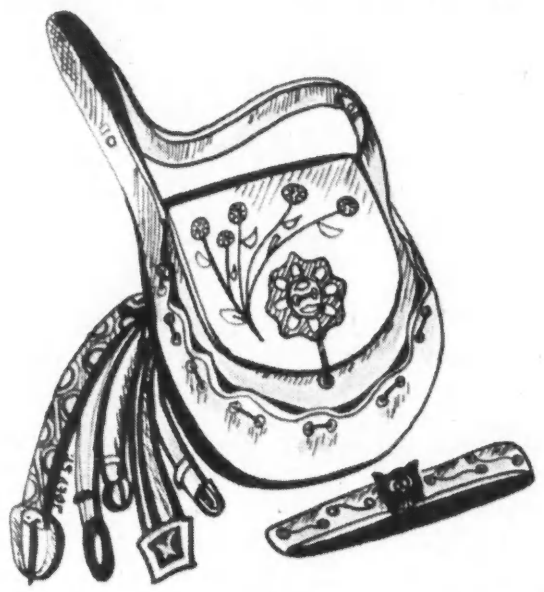
Accessories

[Continued from page 22]

and pale plastic, gold, silver, When wide, wear one or two; in thin metals, stack them up the arm by the dozen.

THE HAND: Gloves are short, to the wrist, in string or nylon. In natural shades.



THE FINGERS: In the silvercraft look, you see one or two rings on a hand, possibly set with a rough semi-precious stone. For evening: one large dinner ring.

THE WAIST: Thin belts in patents and bright leathers, webbing, and canvas, are taking over where the suedes left off. White patent is fresh.

THE FOOT: Socks are the craziest, with the new thing: argyles and stripes to peek out from under your pants. Patterned and striped crew socks with cuffs turned down for jeans, shorts, tennis clothes and active sportswear. Shoes begin to look more like shoes, and less like Las Vegas rejects. Platform shoes have been a chiropodist's nightmare and the little girl's dream, but the real ankle breakers are now worn mostly by the young. The narrower platform pump and spectator shoe are the most resonable choice for day. Also look for open kid slings for dresses, and for evening, strappy sandles on thin platforms, as well as the higher sandles. Wedges are strong in suede, cork, rope soles, and crepe. For sport, note the espadrille, the high and low loafer, the tie shoe.

BAGS: The sportier bags are soft and unconstructed, reflecting the clothing: in tooled leather, canvas, denim, seersucker plaids, and prints. Often in a new long-narrow shape, they are zippered or flapped shoulder bags, or double-handled totes. Watch for the shoulder duffle, and that big straw French bread basket, great for town and beach. The city bags are envelope clutches in quilted or smooth leather.

The college crowd reports they're into platform shoes, patterned socks, Moroccan beads, canvas bags, slouchy hats, handcrafted silver jewelry, and no earrings.

In fact, the *guys* wear more jewelry, funkier shoes, and classier shoulder bags than their sober sisters.

All in all, the look is more ethnic and mixed for the young; monochromatic for the out-of-college set. The young wear more silver and very little gold; more handcrafted jewelry and less costume jewelry.

But, after all, with jeans and things, that's what you should wear. Everyone's got the feeling for "mood."

EXPANSION

BOUTIQUE FEMINIQUE

LADIES FOOTWEAR & HANDBAGS

Moving to:
63 Salem Street, Boston (North End)

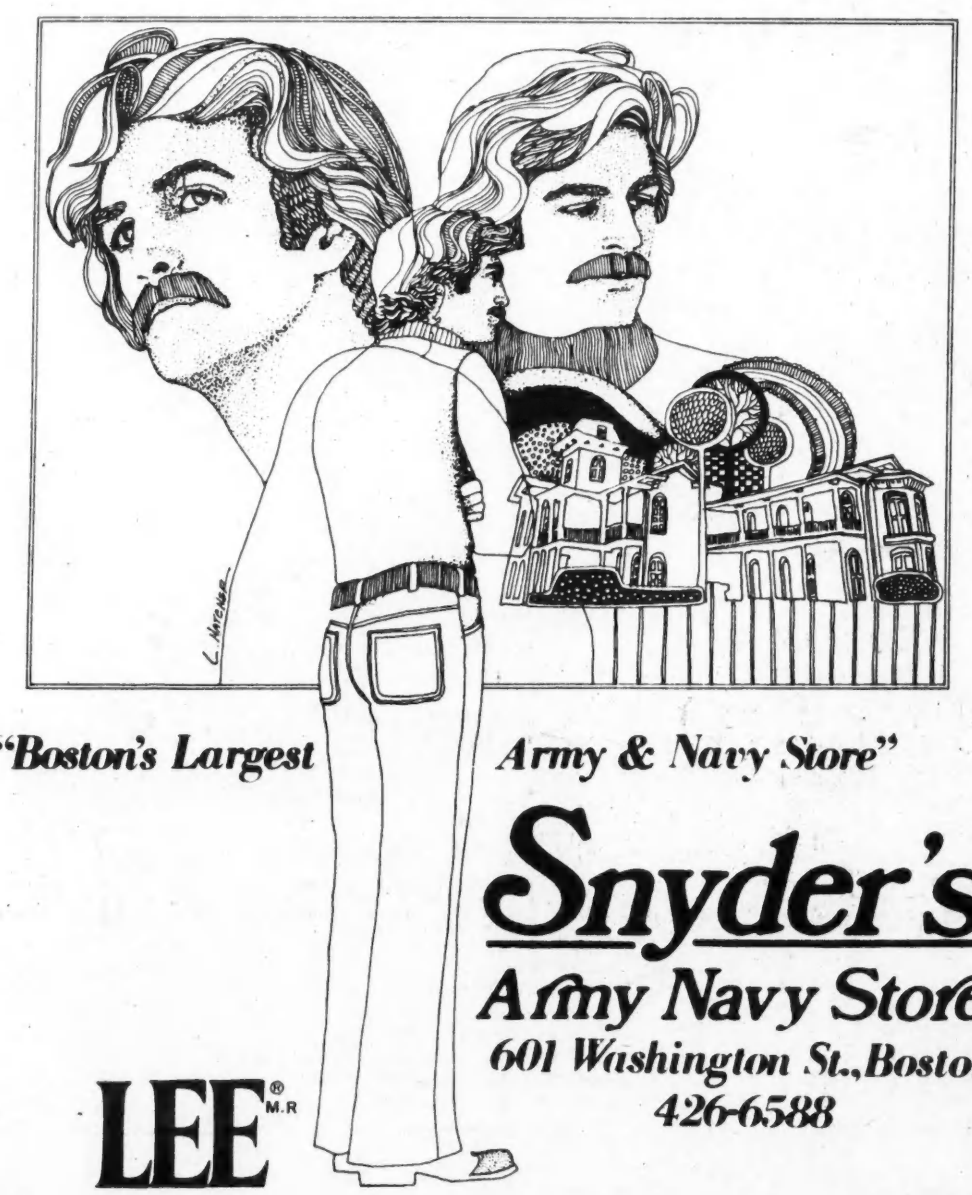
GRAND OPENING SALE
April 16, 1973

Finest Names in Footwear and Handbags
(The Best for Less)
just a 3 minute walk from Government Center

girls!
Have You Seen the Shoes at Ralph's ?
Ralph's Shoes
1148 Beacon Street
Newton 527-2774

Custom Made
SANDALS
clothing
bags
belts
Leather Design
54 Boylston Street
Harvard Square
Daily 11-7 491-0450

New England Headquarters for LEE Jeans!

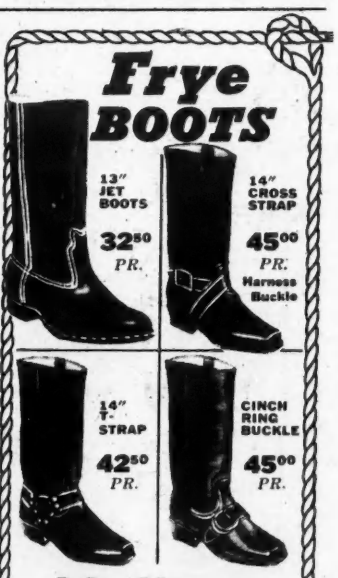


"Boston's Largest Army & Navy Store"

Snyder's
Army Navy Store
601 Washington St., Boston
426-6588

LEE® M.R

Frye BOOTS

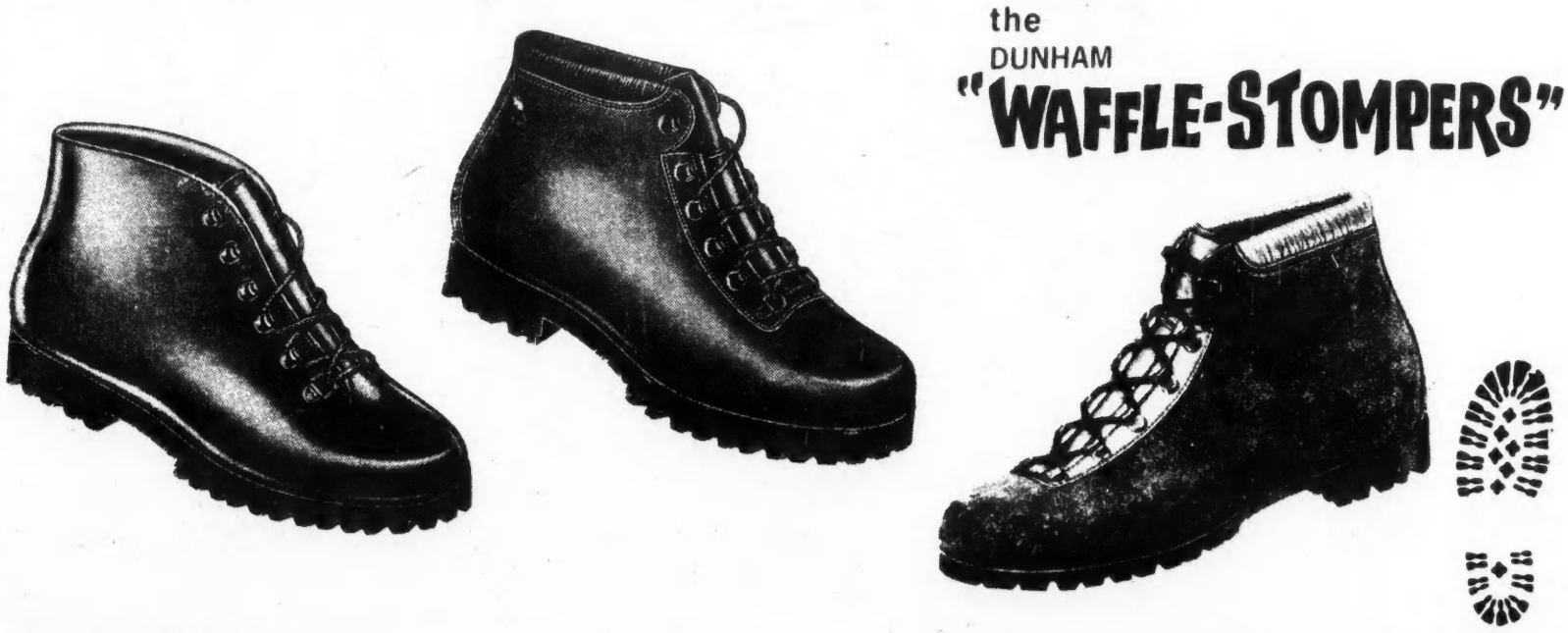


Walker's
RIDING APPAREL, INC.
292 Boylston Street
Opposite Boston Public Gardens

walking and hiking, standing and biking... Dunham's are the ones to go-go-go on!

something for everyone . . . .

and featuring
of course
the
DUNHAM
"WAFFLE-STOMPERS"



DUNHAM'S

It's the sport boot of Dunham Continental Tyroleans !
Suede uppers, with full cushioned leather lining and insole.
Speed lacing. Distincitive Vibram lug sole.
Mark one up for comfort!

GET YOUR FAVORITE PAIR OF DUNHAM'S AT:

ALCON'S
149 Cabot Street
Beverly, Mass.

J. AUGUST
Harvard Square
Cambridge, Mass.

DAVID'S SHOES
73 First Street
Cambridge, Mass.

SPORT AND FISHER, INC.
Burlington Mall
South Shore Plaza
Westgate Mall
Hyannis Mall
Worcester Center

HILTON'S SKI SHOP & TENT CITY
272 Friend Street
Boston, Mass.

THE LODGE
20 Brattle Street, Cambridge
109 Newbury Street, Boston
445 Essex Street, Lawrence
662 Belmont Street, Brockton
Northshore Shopping Center, Peabody
Bishop's Corner Shopping Center

SEA AND SKI SPORTS
One One One Washington St.
Brookline, Mass.

SIMON'S SHOES
Coolidge Corner
1350 Beacon St.
Brookline, Mass.

STREETER & QUARLES
651 Boylston Street, Boston
North Shore Shopping Center, Peabody

TOTEM POLE
Turnpike Street, Rt. 114
Andover, Mass.

Basements

/Continued from page 4/

Of course if every item offered by the basement remained unsold until the final markdown, Filene's Basement would be long gone in a sea of red ink.

Fortunately, psychology was on the side of E.A. Filene. As a store spokesman explained it:

"You see an ad and you go down to the basement looking for a coat. You find just what you want at $115.75 marked down from an original $300. Still, it's too much so you wait out the week, check again, and the coat is still there. You figure you'll wait for the markdown and buy it. But while you're looking, you notice another girl, about your size, looking at the same coat. What's more, she looks familiar. You think you saw her scouting it that first day, too. So you get nervous and you buy the coat before the markdown."

But the knowledgable basement shopper has to know how to bluff. And there are tricks. One suburban "supershopper", as the basement bargain hunters have been called, explained a trick of the trade.

"Some women simply take the item they're interested in and relocate it," she revealed. "You put it on another rack, buried in with different items or, better yet, among a much larger or smaller size. That way it's apt to get lost and might still be around when the time comes for the next markdown."

Undoubtedly Edward Filene had little notion of the phenomenon his basement was to become. A bachelor and founder of the Twentieth Century Fund, he was considered something of a merchandising genius, though certainly not, at the time, for inventing the automatic markdown basement. He envisioned it mainly as a clearing house for stocks of distressed merchandise that might otherwise clog the channels of distribution. A manufacturer forced to liquidate unsold inventory could count on Filene's to pay him cash, averting bankruptcy and enabling him to start production on a new and, hopefully, more successful season.

Profits Come

It was ten years before the basement began to show a profit. But by then the facility had become an institution, not only for Boston shoppers but also for the shaky manufacturer and for insurance companies who knew that here was the place to unload damaged stocks quickly and for cash.

Today Filene's buyers hardly have to scout the country for merchandise. The word is out that a Filene's representative with the authority to make a deal and with cash in hand can be anywhere in the U.S.A. within 24 hours to inspect the leftovers of I. Magnin's Spring line or the assets in a bankruptcy.

Cash, not credit, is the major basement currency on the customer level as well. No charge cards — not even Filene's — are accepted. The only credit available is through basement coupons which carry an interest charge.

A strict refund policy is also observed. Items can be returned for cash up to two days after purchase. From then on only merchandise credits are handed out.

But this is all part of the hunt and, no doubt contributes to the Vegas-like hum in the air. You pays your money and you takes your chances.

"Upstairs the store can be dead," the Filene's spokesman marvelled," but in the basement it's another world."

Until a few months ago shopping in Filene's Basement was not an adventure for the timid. The six buildings that made up the Filene's site each had different ground floors and basement levels. There was a veritable warren of balconies and cul de sacs accessible only by climbing and descending stairs.

Though recently expanded to more than 140,000 sq ft., the basement store now seems considerably more manageable with two brightly lighted levels and, wonder of wonders, brand new escalators from the lower level right up to Filene's main floor.

But some things haven't changed. There are no fitting rooms for women, for example, anywhere in the basement. At the height of a Saks closeout it is hardly unusual to see a basement shopper, be she Beacon Hill Brahmin or insurance compnay secretary, strip to bra and panties to try on a bargain.

Strangely enough the males shopper's dignity is not similarly compromised. There are four fitting rooms in the men's basement area where suits can be tried on in privacy. (There's even a guard outside just in case the gentleman decides to wear the item out illegally.)

And the men's basement is proof positive that chivalry is dead. A sale of designer ties is one for all and all for one, with the gents and the ladies elbowing each other for the best positions. The ladies usually win.

The Competition

Still, a $2,500 sable coat is not everybody's idea of a bargain and that's where the Jordan Marsh Great Basement Store comes in.

There, except for monthly Dollar Days, the atmosphere is generally quieter as the garden variety bargain hunter searches out garden variety bargains.

At least three-quarters of the JM basement stock is first quality, budget priced merchandise and includes all the same types of departments found in the upstairs store — from clothing for the family to complete home furnishings.

Occasionally the JM basement, too, offers store stocks from famous department stores and boutiques. But there is no automatic markdown policy. On the other hand there are full Jordan Marsh charge account and return privileges as well as budget terms, delivery service and basement stores in six of the company's branch locations.

Decor may be minimal, but it does exist in the form of merchandise displays which make it fairly easy to identify individual departments even from a distance. There are fitting rooms where clothing may be tried on and salespeople familiar with their stock.

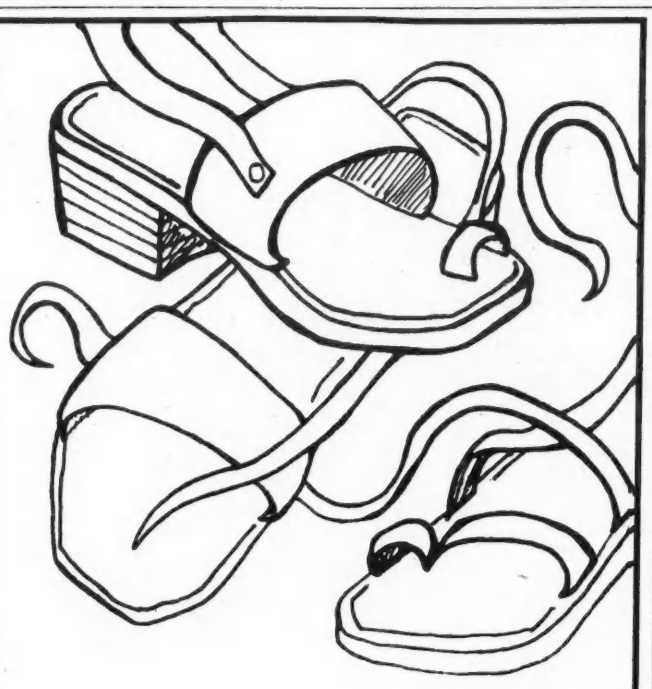
Trying on shoes in Filene's virtually chairless basement, for example, is a feat for the nimble of foot. At Jordan's there are chairs, shoehorns and salesmen to use them.

While you may be able to "steal" a Bill Blass from

EYE GLASS HOUSE
464A Commonwealth Ave.
Kenmore Square
Mon. – Sat.
9:00 – 5:00
353-0244
$5 OFF FRAMES WITH THIS AD

Smart Uniform Center
NURSES' UNIFORMS AND LAB COATS.
ALSO WAITRESSES' UNIFORMS.
SMARTLY STYLED, REASONABLY PRICED
FROM $6.98 UP.
187 HARVARD AVENUE, ALLSTON
TELEPHONE 782-1133

A. CAHALY, LTD.
Gant Shirts • Sero Shirts
Levi's Shirts & Jeans and
The Finest Selections of Neckties and Bowties in Cambridge
35 BRATTLE STREET 547-5200



Give your toes some sunshine. . . set them free in hand-crafted, custom-made sandals from Tisdell's. Every style you can imagine, featuring formed arches and our famous 5-year guarantee on top-soles and straps.

Continuing sale of winter clothing and accessories.

TISDELL'S SANDAL SHOP
1160 Mass ave CAMBRIDGE
Open Mon.-Sat. 9:30-9:00

FALL IN TO
THE WEARHOUSE
119 CHARLES STREET
BEACON HILL

AND CHECK ON OUR NEW "OLD" FASHIONS.

TOPS, JACKETS AND MENS' SHIRTS BY NARCISSUS, SATINS FROM SOUTHERN STAR, PANTS BY ROOTS AND MORE. PLUS RECYCLED ORIGINALS FROM COYOTE.

DIG IT! PRE-SPRING SALE STILL ON. GREAT BARGAINS - PRICES REDUCED 30%- 70% OFF.

SO DROP BY.

Filene's, there is a good chance that you will be unable to find a slip to fit unless there's been a recent lingerie closeout. Jordan's, however, carries full stock in all departments at all times.

Lingerie, in fact, has traditionally been one of the cornerstones of the JM basement. Another is its Children's World, one of the store's busiest departments where budget-minded moms can pick up low-priced copies of the latest toggery for toddlers to teenagers.

In case you're wondering how one company can operate two full-line department stores on the same site without cancelling each other out in competition, you can relax.

According to JM Vice President and Divisional Merchandise Manager for The Great Basement Store, David Callahan:

"The purpose of a basement store is to bring traffic into a store. The competition is really among the buyers and you get a much sharper job from them because of it."

Super Sales

The JM basement also serves as a convenient outlet for stock from the upstairs store. Wary shoppers know that twice yearly — after stocktaking in January and July — the basement runs its semi-annual "Down From Up" sales. Most of the merchandise is sold within a week. What's left is quickly wiped out by means of fabulous markdowns.

But the "Down From Up" sales pale before the traffic generated by the monthly Dollar Days held the first Wednesday of each month except December when the day is Thursday. Last December more than 100,000 bargain-hunters jammed the basement during its 12-hour day.

Dollar Days originated shortly after the First World War but took off about 20 years ago.

"We give sensational value," said Callahan. "Every department in the store has some Dollar Day values out and they're quite rigidly policed to remain at that price just for the day."

Of course fewer and fewer items are available for an actual dollar in these inflationary times. But there are still no odd prices (like $1.99) in the event's advertised specials. All are in dollar units — two or three for a dollar, two for $3, two for $5 and so on.

"The advertising we use — it's called the checkered approach —" Callahan added, "is probably the most widely copied in the United States."

The JM basement opened in 1912, obviously to compete with its neighbor across the street, though Jordan Marsh itself started in 1850.

The Basement store now sprawls beneath three city blocks in three buildings, parts of which date to the Civil War and parts as new as 20 years old. The actual basement of the Main Store and Annex house the men's, women's and children's wear departments while the first floor and basement of the Bristol Building (which faces the Annex across Avon St.) — all considered "basement store" — feature home furnishings.

The varied ages of the facilities account for its variety of levels requiring the shopper to travel up and down stairways from one building to another during a complete tour. But there are escalators into the basement from the new area of the Main Building and from the Annex. And there are plans to join the old and the new together in the future.

Such problems hardly deter the determined bargain-hunter, however. Callahan admits that "it's a miracle we do so much business in the Bristol Building, almost two city blocks from the Main Store, but somehow people find it!"

"Boston," the veteran retailer added, "has a tradition of strong basements. There's not another city in the country," he said, "that has two department stores with two competing, hard-hitting basements."

Located opposite each other and, in so many ways different, the basements of Filene's and Jordan Marsh share considerably more than a good location at an MTA crossroads.

Together they account for much of what keeps downtown Boston bustling while suburban shopping centers seem to have lured the consumer from most of the nation's other cities. As long as there are bargains, Boston may stay alive and well.

Maje Waldo photo

Try This On for Size!

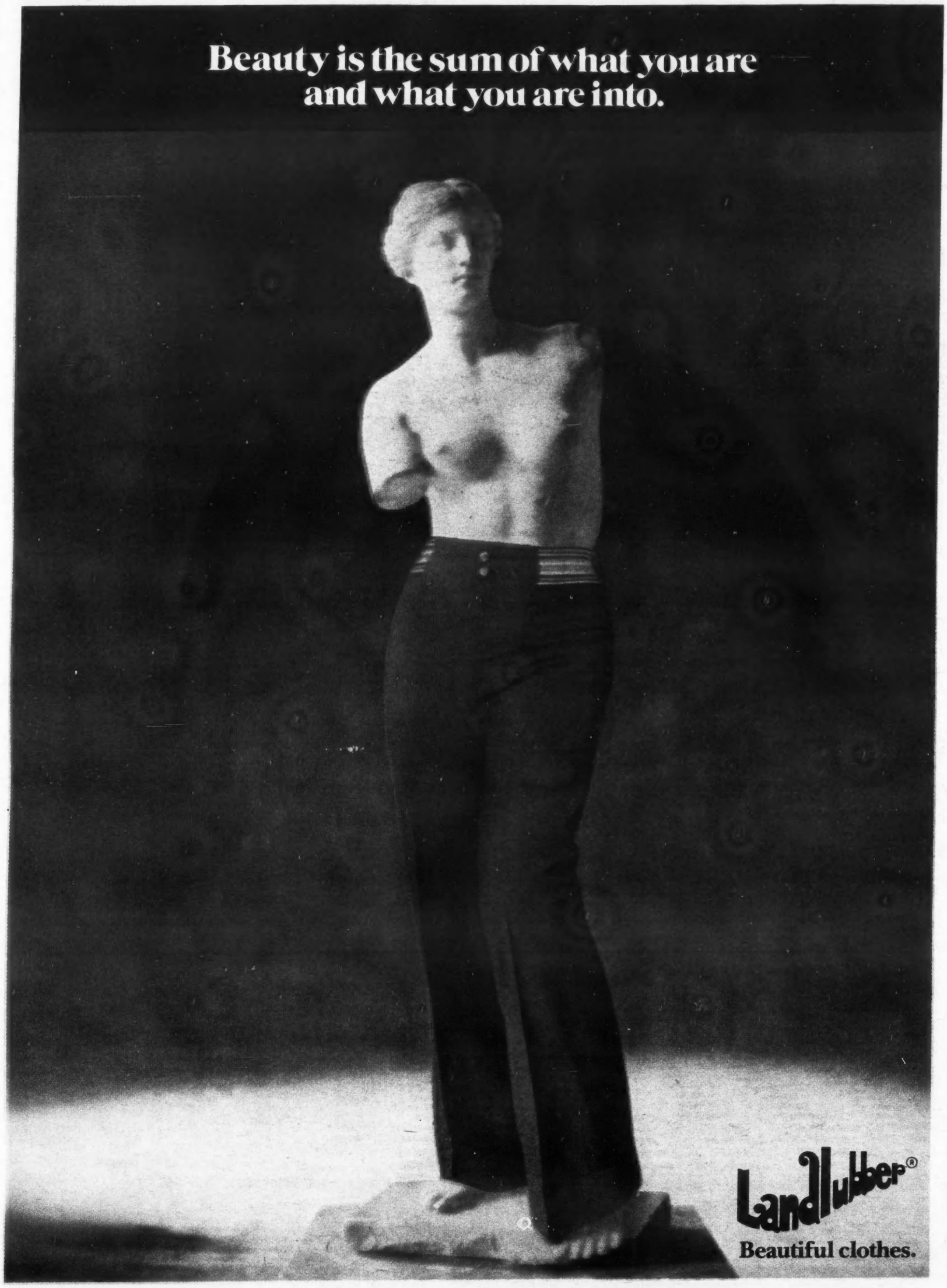
Contemporary Eye Wear
By Young Professionals
1208 Mass. Ave. Harvard Sq. Cambridge
492-3100
THE OPTIQUE

NORTH END FABRICS
HARRISON TEXTILE
31 HARRISON AVE., BOSTON, MASS.
BURLAP
49c yd.
36' Wide - 25 Colors
"Boston's Greatest Fabric Store"
"Everything in Fabrics"
DRAPERY FABRICS ● BURLAPS ● FUNFURS ● POLYESTER KNITS ● SILKS ● VELVETS ● COTTONS

THE SHEAR CROPPERS ROOM
at the
BEAUTY PAVILION
1912 BEACON ST., CLEVELAND CIRCLE
566-9527
OPEN MON- SAT
THURS & FRI NITE
WHERE WHAT YOU WANT IS WHAT YOU GET
· BLOW CUTS ·
· BLOW DRYING ·
SUNBURSTING · BODY WAVING
10% DISCOUNT WITH THIS AD

Gordon Optical Company
OPTICIANS
Largest selection of frames in N.E.
* Thousands of Mod Wire Rims – Rimless
* One Day Service on Most Prescriptions
* Photogray & Photosun Lenses which change tint with light
* Unlimited Colors & Tinted lenses
Tel 482-2258
80 Boylston St., Boston
(Cor. Boylston & Tremont)
Offices also in
Lexington & Concord
DISCOUNT WITH THIS AD

Grand Opening
Put Your Can in Our LEE Pants
MR. O'S
LEE HOME OF FAMOUS BRANDS
LEE ★ CORDUROYS ★ BAGGIES ★ ★ JERSEYS ★ SHIRTS ★ LEE
Just Around The Corner of HARVARD AVE. and COMMONWEALTH at 192 Harvard Avenue, Allston
Monday thru Wednesday 10:30 A.M. to 6:30 P.M.
Thursday and Friday 10:30 A.M. to 9 P.M.
Saturday 9:30 A.M. to 6 P.M.
Also visit our Lowell Store



Like the pants you're looking at. $12 at better stores. Other Landlubber shirts, blazers, jackets, and jeans from $8.
For a full color poster of this ad, send $1. to Landlubber poster, #17B Box 8006, Boston, Massachusetts 02114.

B.A.D. The Arts & Entertainment Section

Topless Radio: This Talk Show Rated X

By R.D. Rosen

Bill Ballance here with his pebble-grained Frisbee at the ready, cobbling your loveable head every day as I diversify your romantic portfolio, watching you flounce around the hot plate with your agitating eyes, gyrating thighs, lubricated lips, and undulating hips, smiling with that mouth of unmockable suckableness.

Have you ever played the flame game, the moth and flame game, flapping around some guy's flame until you got burned? Hello. . .

Caller: *Hi, Bill. My boy friend is tha flame and I was the moth, flitting around and getting myself burned. . . I was driving by his house the other day and I saw him coming down the stairs with his arm around his new girl friend. Naturally, I had a coronary.*

Bill Ballance: *You sound like you're still frightened.*

Caller: *Oh yes, I'm scared stiff.*

Bill: *But you're not scared of Bill.*

Caller: *Oh no. I'd like it.*

Bill: *You'd like what, dear?*

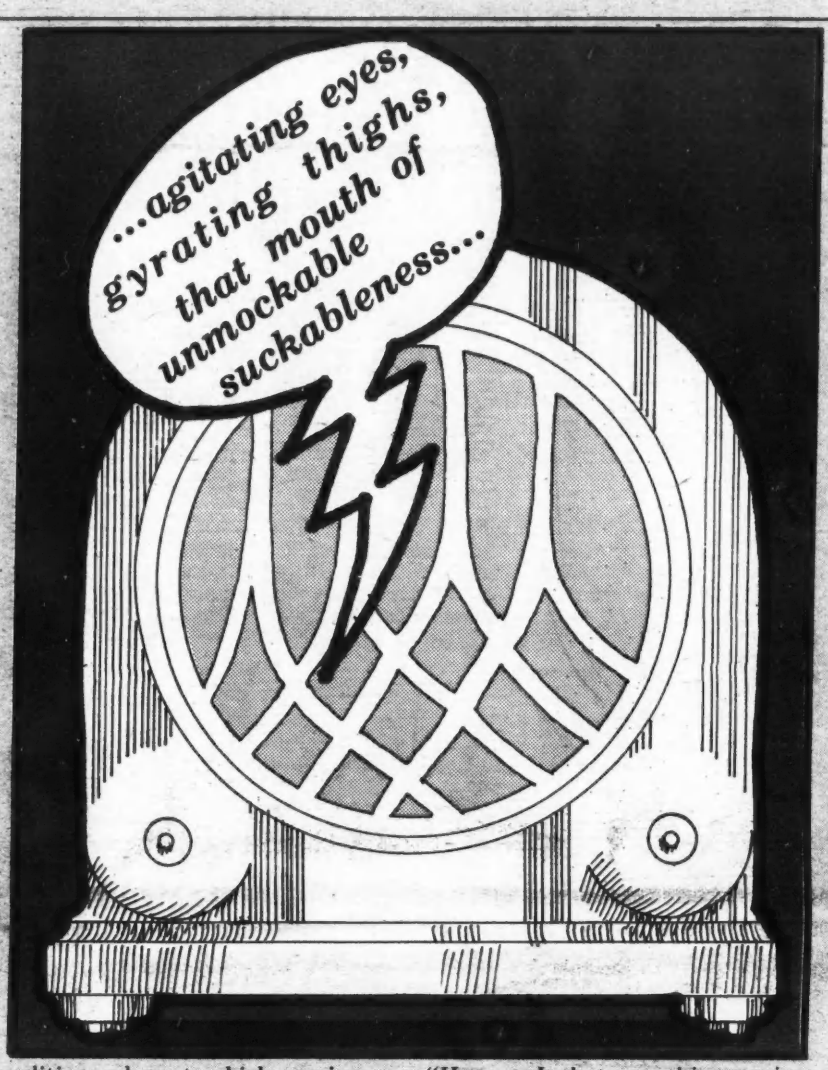
Caller: *Oh, I'd like to be scared near you.*

Bill *(a little later): I advise you to get out and go to the beach and remember, there are no atheists at riptide.*

Caller *(squealing): What?*

Bill: *Nothing, just mumbling, dear. Thanks for calling.*

—Excerpt from tape of Bill Ballance's sex-talk show, "Feminine Forum," KGBS, Los Angeles.



Topless or X-rated radio originated with a KGBS (Los Angeles) disc jockey by the name of Bill Ballance. He used to be a popular rock jock in the sixties, but has passed, as one Boston radio personality says, "his period of eminence" and apparently no longer relates to the youth market. With his current two-way sex-talk show, "Feminine Forum," Bill is appealing essentially to the same audience that listened to his rock show in the sixties. They are now in their late twenties and early thirties; the females are anxious to call in with their questions about male impotence, for instance, frequency of orgasm, or extra-marital sex, and the males, who comprise the majority of his audience, are anxious to listen in.

Ballance's show has already been bought in its syndicated form by twenty-two other stations in the country and it has inspired many other topless programs including KNEW's "California Girls" in San Francisco and KLIF's "The David Ambrose Show" in Dallas. What these shows have in common is a predetermined topic concerning sexuality and a policy of accepting only calls from women. This has been profitable for radio stations whose ratings benefit, and desirable to a wide audience already accustomed to two-way radio shows about politics and sports which now jumps at the opportunity to air more private matters. As David Ambrose puts it, "We're into the serious aspects of daily living."

But topless radio has elicited so many complaints about "obscene material" that the Federal Communications Commission has begun to bear down (cautiously, though, in order to avoid charges of censorship) on the practitioners of the new genre.

Flaming Passions

"The topic is still the moth and flame game," says Bill Ballance in a voice as round as a basketball and as deep as most of his callers are shallow. "Flapping around that flame with our highly flammable wings. Hello."

The caller is a twenty-eight year old mother of two named Julia who is "financially and emotionally depleted" since her husband left her. But he continues to come around with the pretext of seeing his children, whom he then tells to go away so he can see their mother, whom he makes love to. Julia, the moth fatally attracted to her old flame, cannot resist his advances even though she knows he now has another girl friend.

"He's still the flame," she explains to Bill sorrowfully. "But I know that the two women in this thing are definitely getting the raw end of the stick."

"The raw end?" Bill questions. "Hmmm. Is that something you just made up?"

When Julia says, "I listen to your show everyday and it's delicious," Bill replies softly, "I didn't know it could be that way."

Gina is 47 years old and has been divorced five years. She is, we learn, petite, well-preserved, and has been engaged nine times.

Bill asks, "Are you mobilized again for passion?"

"I never stopped," she says.

Dean Burch, FCC chairman, would like to make a test case out of topless radio shows. One of the first controversies concerned all-talk radio WERE in Cleveland early last February. Listeners' complaints against the airing of "offensive material" on that station prompted Rep James V. Stanton (D-Ohio) to write to the U.S. Attorney in Cleveland, FCC Chairman Burch, and to Attorney General Richard Kleindienst, asking the latter to enforce anti-obscenity laws on the airwaves. WERE Vice-President and General Manager Paul Neuhoff denied unequivocally that his station had broadcast obscene material. The subject of the show in question on last January 17 was male impotence and had been moderated by a local minister.

A week later, Senator John O. Pastore (D-R.I.), who exerts more influence over the broadcasting industry than any other member of Congress, held hearings in Washington to investigate the sex-talk shows and the complaints lodged against them. Pastore and the anti-obscenity contingent are supported by two recent court decisions: A 1969 Supreme Court decision upholding the FCC's fairness doctrine (which insists that freedom of speech on the airways is designed to protect the public, not the broadcasters) and an earlier lower court decision which sanctioned FCC attempts to increase radio stations' awareness of the contents of lyrics.

At the recent annual convention of the National Association of Broadcasters, Dean Burch spoke at length against "electronic voyeurism", his term for objectionable lyrics and X-rated TV movies as well as sex-talk radio shows. Burch called topless radio "garbage, featuring the suggestive coaxing, pear-shaped tones of the smut, hustling host," language easily as promiscuous and indiscrete as the objects of his attack. The combined pressure of the FCC and the substantial contingent of NAB people who are also unhappy with the recent, salacious developments, (topless radio involves only about 100 people in the industry) was sufficient to exact from the Storer Broadcasting Co. a promise to clean up the Bill Ballance show.

Bill Ballance's present contract expires May 15 and renegotiation will be based on the approval of either a non-telephone format or one which forbids discussion of hard-core sexual topics. But as of this past week, the name of the show will no longer be Feminine Forum, but just the Bill Ballance Show.

Though the FCC is still willing to go to court to settle these issues, Burch's speech, albeit flamboyant, was softened by exhortations that broadcasters voluntarily sanitize their programs. The NAB board of directors at the convention promised to cooperate, but topless radio will not be an easy thing to redress.

"If electronic voyeurism is what the authors of the Communication Act had in mind," Burch concluded, "I'll eat my copy." And if Dean Burch is what the authors of our Constitution had in mind, I'll eat this entire second section.

Another call after a Bill Withers song and an ad. "Shall we synchronize heartbeats? May I have your name, dear?"

"Annette," says Annette, whose husband finally left her after he had run up a prodigious phone bill calling his girl friends long distance.

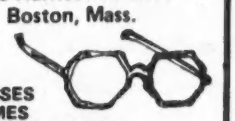
Bill tries to get her to confess she wants to sleep with her boss, but she won't spill.

"You can tell Bill."

When Annette says that she went to her husband's close friend to find out what he was up to, Bill gets curious, "You slept with him?"

/Please turn to page 17/

KENCO OPTICS, INC.
OPTICIANS
229 Berkley Street
Boston, Mass.
AND
720 Harrison Avenue
Boston, Mass.



- GLASSES
- FRAMES
- CONTACT LENSES
- PRESCRIPTION SUN GLASSES
- DISCOUNT WITH THIS AD

266-0765

PART TIME INTERVIEWER for BUSY PERSONNEL OFFICE in DOWNTOWN BOSTON

Position includes interviewing and hiring of store employees and various secretarial duties. Applicant must be personable, responsible and able to work without supervision. Neat, accurate typing a must. Hours 10 a.m. to 2 p.m. or 11 a.m. to 3 p.m.

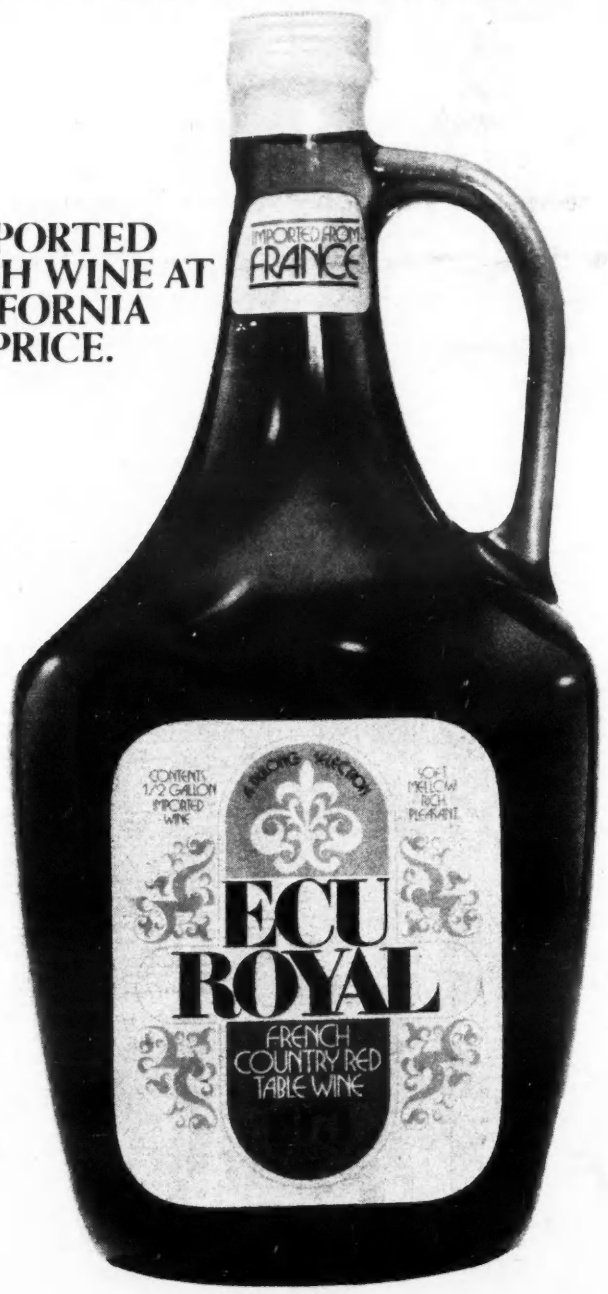
Apply in person on Monday April 9 or Tuesday April 10 to Brighams Employment Office 80 Boylston Street, room 219 Boston, Mass.

BRIGHAM'S

An equal opportunity employer

Pregnancy A Problem?
NO REASON IT HAS TO BE!
CALL LOUISE AT 329-4210
W.A.R.S.
395 Washington Street
Dedham, Mass.

AN IMPORTED FRENCH WINE AT A CALIFORNIA WINE PRICE.



VIVA LA SIMILAR!

Ecu Royal. Grenache Rose: semi-dry, light, complements all foods. Blanc de Blanc: crisp, light, pleasantly dry. Country Red: soft & mellow pleasant. Claret: light, tresn, typically cabernet. Country White: semi-dry, soft and fruity.

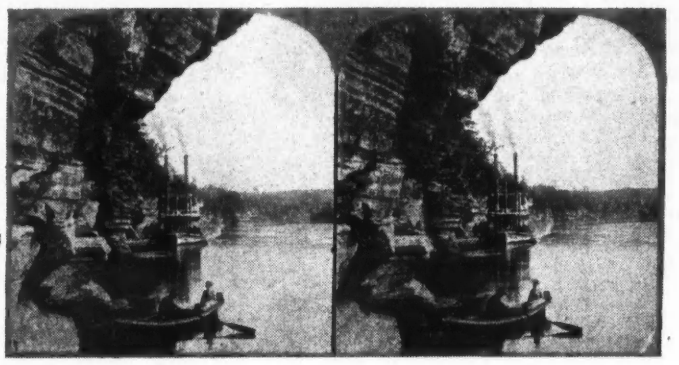
Imported by the Pastene Wine and Spirits Co. Inc.
Available in package stores all over nearby America.

Gist for The Mill

Believe it or not, it was Oliver Wendell Holmes who invented the Stereopticon, back in the 1850s. (In his infinite largesse, he didn't patent it but gave it to the public as a gift). As you'll recall, your grandmother had one into which you slipped cards on which two identical photographs were printed side by side. When you looked into it, the resulting single image had all the fantastic depth and immediacy of an actual scene observed with one's two eyes, a depth which can't be achieved with a regular camera, or one eye alone.

Stereoptics was popular up until the 1920s when the car and the radio, among other innovations, may have appealed so strongly to other senses that the public lost interest in this remarkable phenomenon. In the forties, a stereoptic camera called the Stereo Realist was manufactured and it was with one of these, several Prism Stereo Viewers, and several boxes of stereoptic slides that Brad Gauthier entertained us last week.

Brad, a recent graduate of Boston University, found a Stereo Realist in Providence several months ago and for the last two months



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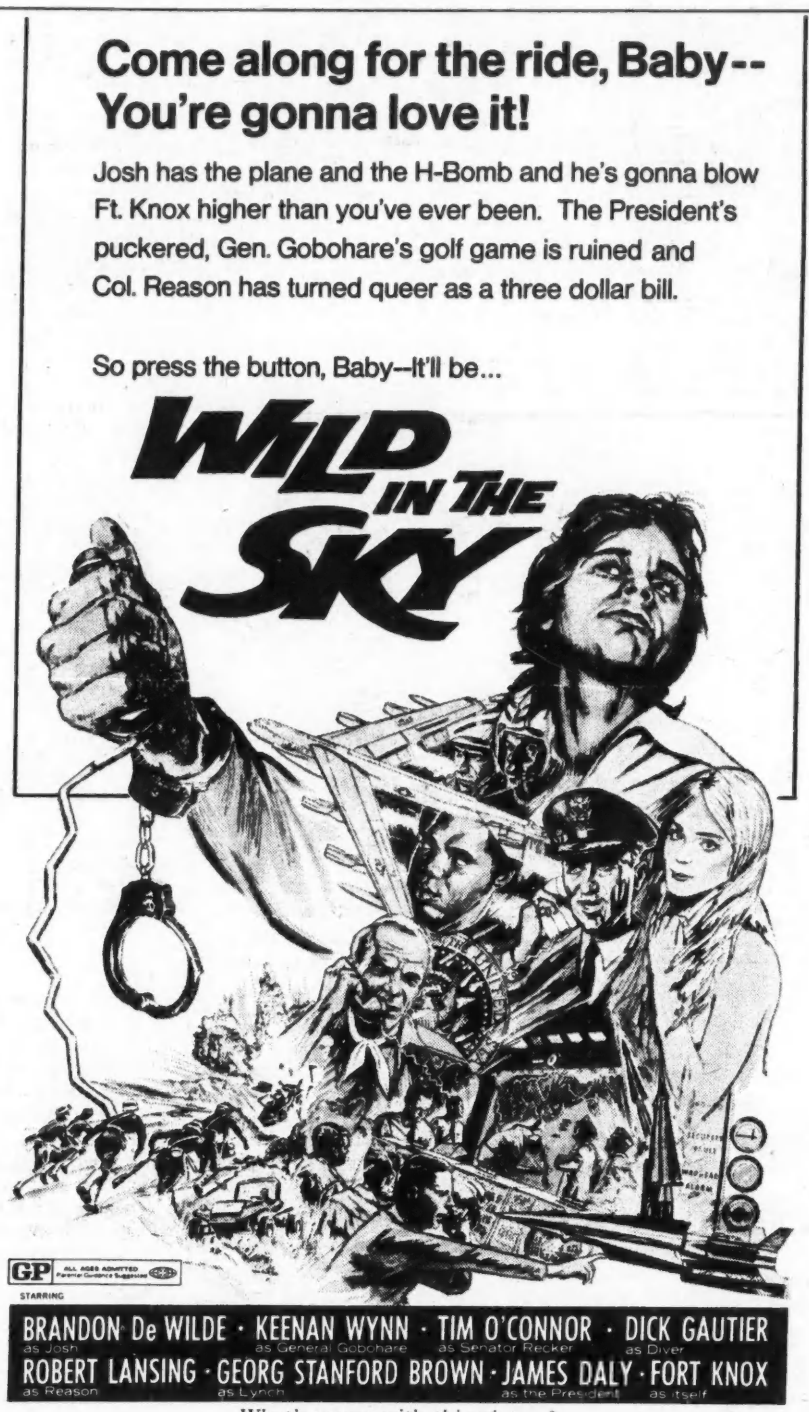
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WILD IN THE SKY
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STARRING
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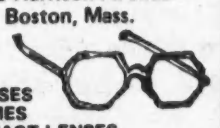

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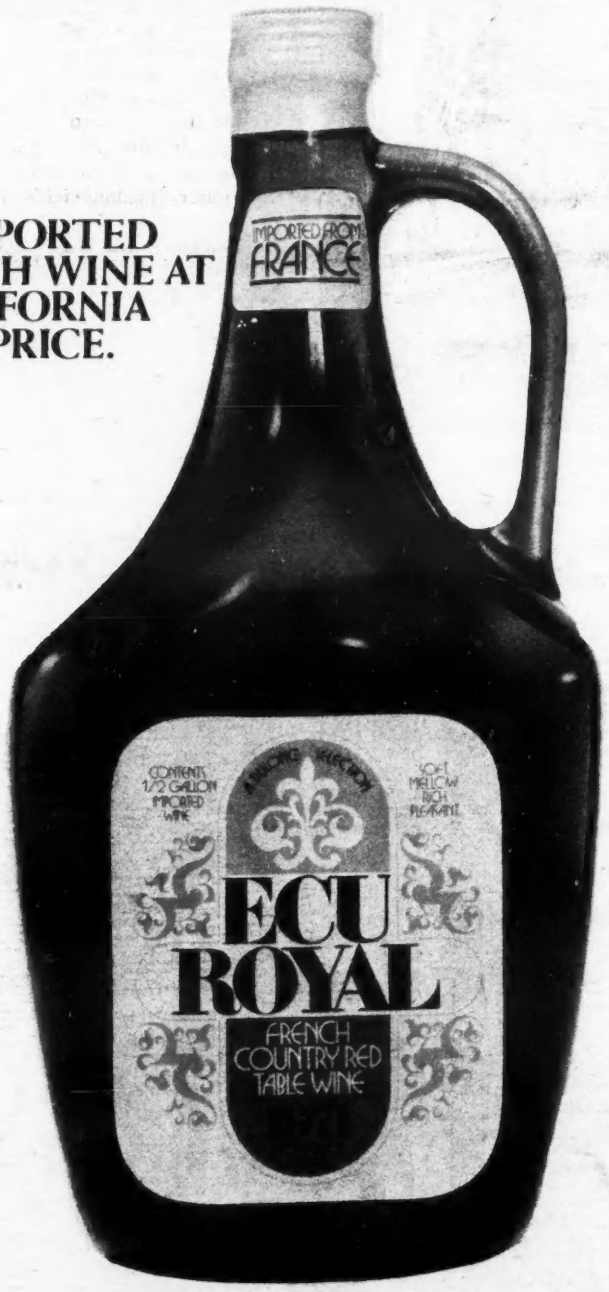

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Gist for The Mill

Believe it or not, it was Oliver Wendell Holmes who invented the Stereopticon, back in the 1850s. (In his infinite largesse, he didn't patent it but gave it to the public as a gift). As you'll recall, your grandmother had one into which you slipped cards on which two identical photographs were printed side by side. When you looked into it, the resulting single image had all the fantastic depth and immediacy of an actual scene observed with one's two eyes, a depth which can't be achieved with a regular camera, or one eye alone.

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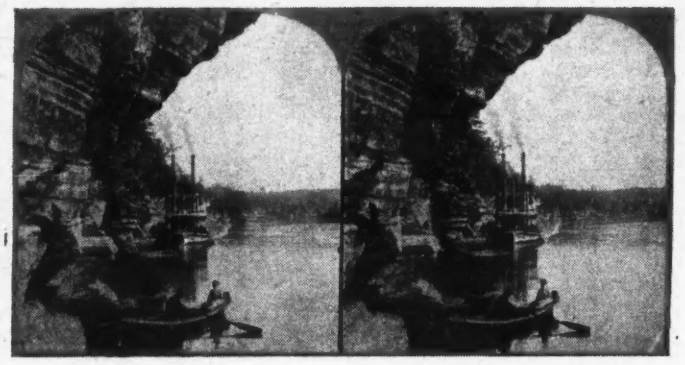

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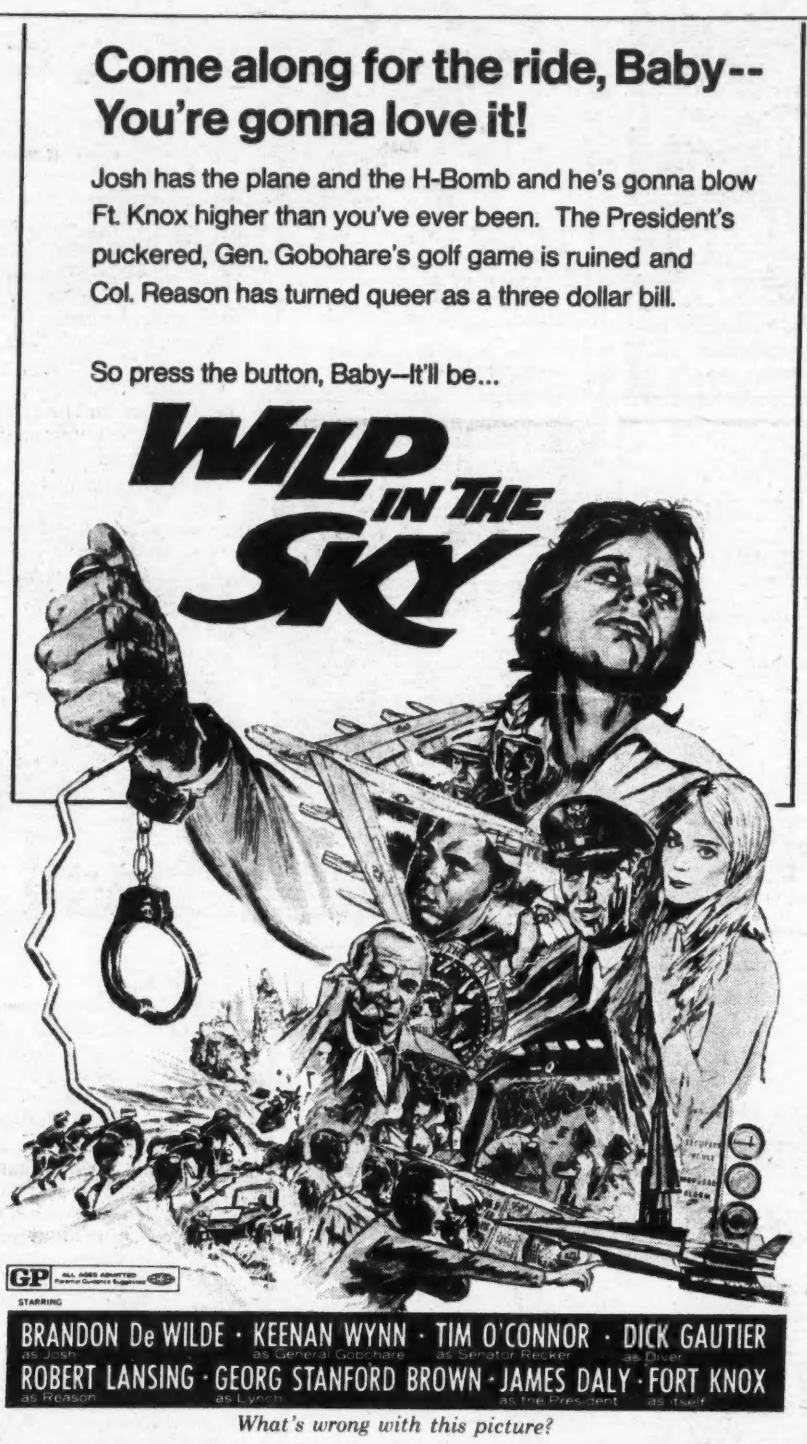
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Conclusions of St. Franco

By William Avery

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Italian film and stage director Franco Zeffirelli is known in America primarily for two films based on Shakespeare, The Taming of the Shrew *(with the Burtons) and* Romeo and Juliet. *His latest film, opening here Wednesday, is* Brother Sun, Sister Moon, *an imaginative biography of Francis of Assisi.*

TBP: Why did you choose St. Francis as the protagonist of your latest film?

Zeffirelli: I have always been familiar with the story of St. Francis. I had learned about many saints as a boy, but this one remained with me. I identified with him. There was a special quality to his life that I felt was valuable.

I also had been brought up in the same area of Italy as he was. I was raised in Florence, which is not that far from Assisi. He was the son of a rich merchant, as I am. Everything was possible because we were wealthy. We were brought up with the cult of money and the respect of structures.

The most appealing part of his legend is how he became attracted to the beauty of creation, of animals and of God. No one at this time was attracted to landscapes. The people were building cities and towers, and walls to protect themselves. He looked at the small things, which nobody else did. He opened up the minds of people to look at creation and the scope of nature.

TBP: Your camera lingers over sunsets and fields of poppies. Some of the shots are so lavish and unbearably beautiful. Is it important for you to have precision in such shots?

Zeffirelli: The beauty of nature was around us. We didn't have to plan for weeks in advance for each shot. We photographed in May and June in the Tuscany countryside. We researched the area before shooting, but most of our efforts were spontaneous. We had the actors ready, and when the time of day was right we shot the film. The visuals had to be splendid, because the story is not elaborate.

TBP: There is a renaissance of religious fervor among the young today, although for less formal religions. Did you make the film with a youthful audience in mind?

Zeffirelli: Each person has anguish, feelings and longings. The difference is that young people are more arrogant. The twenties are an age when you want to grasp, discover, climb up the ladder. Children are less relaxed than adults, who tend to ruminate about their experiences and emotions. The young are more vivid in their reactions. That is why we seem to have a planet of young people. But I think the generation gap is over now. The young have enough wisdom to understand themsleves without being told what their limitations are, or what their prerogatives should be.

TBP: St. Francis, in effect, rejects bourgeois society. Are you making a political point?

Zeffirelli; the purpose of the picture was to indicate new ways to have the courage to be stupid, if necessary. Intelligence doesn't always help us. We are pestered by miles of printed pages about new ideas, devices, intellectual conceptions of living. The result is we are unhappy. There are too many choices.

What political ideas do you choose? I don't want to be entirely Marxist, but I think Marxism has some good ideas. Look at all of the ideas of the past century. The only solution is to find ourselves — the work we can do, and our communication with others.

***

TBP: I know St. Francis was in his twenties, but how old was St. Clare?

Zeffirelli: She was eight years younger, but I don't know too much about her. Mine is not a historical film. The feelings of the characters are the main point. The portrait of the spirit is there, but the various moments of his life are not precisely respected.

TBP: Do you mean that she may not have been that close to him?

A scene from Zeffirelli's latest, Brother Sun and Sister Moon.

Zeffirelli; We don't know that much about their relationship. This area of his life has been ignored by the church. When they made a Saint of him, they also created a mythology about his life. The church says he was a boy about town who one day became aware of the misery around him. A lot of documents of his early years have been lost.

TBP: You don't emphasize that boy-about-town aspect.

Zeffirelli: I only hint at his life as a roustabout. It would have been easy to show a change from black to white. Ithink he was born a nice kid, even though he did some wrong things. He was very charming and successful with women. In those days, however, they were still virgins at their age. They had ideal relationships and wrote letters and songs. There was no sexual permissiveness as there is now.

TBP: Do you consider yourself a religious man?

Zeffirelli: I don't respect the rules of the church, but I cannot sleep at night if I don't cross myself and say a prayer. When I get up, I cross myself again. I really think religion is what you do in every area of your life. My religion is not doing harm to others.

TBP: Did you have any trouble with this informal interpretation of St. Francis' life when you opened the film in Italy?

Zeffirelli; The film was a success, but the church had mixed reactions. Some of them felt that we had portrayed the structures of the established church in an unkind way. The genuine Christians in Italy loved the film. The church thought St. Francis was far more superior, elevated. They want to keep the image of St. Francis with the birds, as in the religious paintings. Real people are not like this. If the film has any message to convey, it is that there is an easier way to live.

TBP: The church couldn't have complained about your sympathetic portrayal of the bishop.

Zeffirelli: The bishop of Assisi actually fought with the authorities to have St. Francis recognized by the church. I really gave the bishop a heavy characterization to create deep sympathy for him.

TBP: The Pope also was drawn sympathetically. I barely recognized Alec Guinness.

Zeffirelli: Guinness made himself old and

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Zeffirelli

[Continued from page 4]

patriarchal. I actually had two actors in mind, Guinness or Laurence Olivier. I needed a great actor. The scene of St. Francis and the Pope could make the picture or destroy it. I had to have an actor of stature who could cope with the strength and luxury of the church.

TBP: Did you study medieval paintings for the sets and costumes?

Zeffirelli: The same team that did *Romeo and Juliet* and *Taming of the Shrew* did tremendous research on the medieval period. We didn't make the picture too realistic, though. I wanted to keep it on the level of legend, which meant it had to come across like a big fable — not a fairy tale, but very abstract.

TBP: Did you have any idea in mind of Dante's Inferno when you directed the scene in the room full of clothing vats?

Zeffirelli: It's interesting that you say that, because Dante was one of the authors I loved as a child. I had been blinded by Dante's conception of poetry. The creatures slaving in the vats were innocents, not sinners, but I wanted to convey a feeling of going into the lower depths of society, where the real victims are unprotected. St. Francis was not a revolutionary. The simplicity of the act of bringing an old man up from the vats is more revolutionary than if he'd thrown bombs. It wasn't a theatrical gesture. He just felt it was wrong for the man to be there.

TBP: You mostly work with classical tales. Do you have any interest in filming contemporary stories?

Zeffirelli: I am attracted by the great opportunities of our classical inheritance. I could have done something like *Love Story*, but *Romeo and Juliet* seemed much more perfect. It is a perfect monumental representation of love. Why waste time rehashing the same idea? Classical creations are worth adapting to interpret our own scene.

I am presently working on a third classic, *The Lady of the Camellias*. It is not *La Traviata*, but the French novel, which is much more modern. It is the story of a girl who dies at 21, which already makes the story different. Armand, her lover, was 23 in the novel. It is not the Garbo approach of the mature prostitute who falls in love with a young boy. The people who made that film were misguided by the name, *La Dame aux Camellias*. La Dame was even a lady of 18 years of age. At 18, she was no longer mademoiselle.

TBP: have you chosen your actors yet?

Zeffirelli: I haven't. I want to see all of the young actors and actresses in this country before deciding. I don't want them very well-known. I find it easier to work with someone who is not a star. It is fun to present new faces. It gives me a sense of gambling, a danger of risk in my own mind. If necessary, I will use established actors, but to tell stories of young people I have to use young actors who are not established as stars. It is my trademark.

Wild

[Continued from page 3]

theatre owners' double-whammies.

Journey Though Rosebud, (directed by Tom Gries whose *Will Penny* is now considered a classic), and *Believe in Me*, the retitling of *Speed is of the Essence*, a love story between two Meth freaks. Michael Sarrazin and Jacqueline Bisset starred; Sarrazin also co-starred with Julie Christie in Universal's *In Search of Gregory* — made in 1968, opened briefly in New York, and only sneak previewed in Boston this year, probably never to be fully let out.

The success of *Woodstock* prompted Warner Borthers to finance a freak odyssey to be called *Medicine Ball Caravan*. The whole troupe, camera crew and all, was set on the road with orders, it is rumored, to photograph as much music and free loving as possible. This too, has been spared release; word has it that everybody was mostly so spaced out that nothing made any sense when they tried to put it all together. Warners was also party to a fiasco involving director Brian DePalma, whose *Greetings* and *Hi, Mom!* are Boston favorites. His foray into high-class features, *Get to Know Your Rabbit*, starred Tommy Smothers, Orson Welles, Katharine Ross and John Astin. It concerned an advertising man, Smothers, who quits his job to become a seedy magician. It played briefly in New York, got tolerant reviews from the kinky New York press, and vanished. Twentieth Century-Fox thought even less of Noel Black's *Run Shadow Run*. Black rose to fame through the UCLA Film School by making a short subject, *Skaterdater*, then *Pretty Poison*. His next one was to be *Run Shadow Run*, which he said was about film students using unusual means to extract performances from actors, but it was retitled *Cover Me, Babe* and has never been released. His subsequent effort, *Jennifer On My Mind* (screenplay by Erich Segal, who cameoed as a gondolier), has had similarly rotten luck.

Richard Thomas, young star of TV's *The Walstons*, starred in *Cactus in the Snow*, directed by Martin Zweiback. Remarkable for being the first U.S. film to deal dramatically and honestly with the Vietnam War, it has been shelved by its producer because "those who know" apparently thought the public unready for such subjects. An investigation has proven it also unavailable for even a preview screening.

Two dubious vehicles for Britain's Hywell Bennett were made but never released by MGM. One was *Buttercup Chain*, which co-starred Jane Asher and Leigh Taylor-Young, and the other was *Percy*. It might be of some interest that *Percy* featured a score by the Kinks and figleaf posters to promote its plot about the first penis transplant. No kidding.

Needless to say, the studios are not proud of their imperfect offspring; one conjures up the image of all those reels locked up in the cellar, much like that demented relative the neighbors aren't supposed to know about. The really frightening thing is not so much that the big filmmaking companies do it, but that there are ever so many more independent, one-shot film producers whose lovingly crafted products meet the same fate. Any actor who has deferred his salary and found himself left in the lurch knows how desperately important it is to be given a chance.

What are some other reasons that certain films are never seen? Going on the assumption that nobody consciously sets out to make a bad film, there is always the chance that production delays may render unusable a certain movie; but given the total cost, such an occurrence seems implausible indeed, Then there's the chance that it seemed like a good idea at the time but public tastes have changed. This is what critics mean when they declare a film to be years ahead of/behind its time."

Time is also an important factor in remaking old films; it is the convention for the producer of a costly remake to buy up, confiscate, withhold and/or destroy all prints of an old classic just to erode the competition. John Ford's *Stagecoach* was nearly lost forever when the remake came out in the Sixties, and only the luck that John Wayne had a private print preserved this milestone for all time. *My Fair Lady*'s producers saw to it that all copies of the Leslie Howard-Wendy Hiller *Pygmalion* were confiscated, and only recently has this film been again made available. Now that Columbia has released Ross Hunter's *Lost Horizon*, with its Burt Bacharach score, there'll be no competition from stray prints of its very own 1937 version, starring Ronald Colman and directed by Frank Capra, which it collected as of Deceber 31, 1972.

It looks suspiciously like Hollywood is covering all its own tracks, what with its suppressing the failures and wiping out the competition. But protection, rather than embarrassment, might be the key to this artistic euthanasia. For the point to remember is that these days the studios are in bigger business than mere moviemaking. MGM now runs hotels and shipping fleets; Warner Brothers is the filmmaking arm of something they call Warner Communications; Universal, bastion of the made-for-TV-movie, is really owned by Decca Records; United Artists is the "leisure time service" (sic) of Transamerica Corporation, others are into computer designing, music publishing and shoe stores, ventures many times more profitable than grinding out movies.

But they have to make films in order to keep their corporate (read tax) structure intact, so they turn out whatever they can — hopeful of profits, to be sure, but forever cognizant of the equally comfortable potential to write off the tax losses.

The end result is to keep production going, which satisfies the trade unions in Hollywood and New York, as well as keeping the studio structures legit. The casualties? First, the stars whose cut comes from a percentage of potential profits. Then the other creators, whose futures may depend on track record represented in a suppressed film. And, finally, the theatre owners, who are in effect cheated out of product because somebody couldn't come across with that project that once sounded so promising.

And very often, of course, the public.

Michael Sarrazin, victim of speed, and now suppression.

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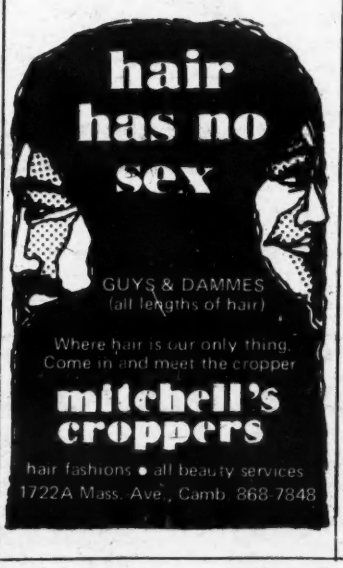
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Film Reviews

PAYDAY. Produced by Ralph J. Gleason. Directed by Darryl Duke. Screenplay by Don Carpenter. With: Rip Torn, Elayne Heilveil, Ahna Capri. Wednesday, at the Abbey.

Payday is a superlative little sleeper, one of the most purely enjoyable new films in a season that's thus far been all too heavy on bilge. For one thing, its subject matter is irresistible: it's about Maury Dann, a country music bigtimer at the gaudy height of his celebrity. It follows him through several days' worth of outrageous living, those days being crucial to his tenuous existence. During that period Maury is proved, demonstrably, to be a louse, but he's an absolutely riveting one. The film becomes somewhat unusual — and very wise — in passing up potential moral judgements in favor of pure voyeurism, which is the secret of its magnificently seedy success.

Darryl Duke's direction is slick and competent, Don Carpenter's script is even better, and the sharp photography virtually reeks of stagnation, and the dreary repetition of the road. But Rip Torn's performance is so extraordinary that it upstages every other aspect of the production; Maury Dann is the film's only center, and he's so powerful a character that no amount of point-of-view could possibly improve upon him. He lives in a tiny, insular selfmade universe (literally, it's the big Cadillac limo that squires him everywhere and serves as his only real home). And he's surrounded by flunkies whose only roles in life seem to emanate from Maury's wild-eyed whims — country groupies (quite a breed), second-string musicians, even a driver who's willing to face jail for Maury's sake. One new girl, with whose bogus naivete the film occasionally plays, is surprised to learn that the driver actually makes omelettes too. Even as an uninitiate, she's willing to accept Maury's tightly-drawn regimentation of everyone.

Payday is bound to fascinate anyone with even a passing interest in popular music and the stellar lifestyle it's been known to breed, but its approach is too brilliantly controlled to capitalize on so sensational a subject. Instead, it remains blithely impartial, presenting Maury rather than scrutinizing him. So he remains at a distance throughout the film; his perspective is never forced upon us — in fact, it's barely there. The fact that he becomes so riveting a force almost *despite* himself may render him something of a cipher (albeit a spectacular one), but it makes the people around him more bizarrely understandable than they might otherwise be. And it's the coolness of Maury, his very distancing, that knocks the film away from a predictable star-story balance; his power itself makes for a much fresher, more definite focus than his sleazy innards would — provided, of course, that he had any.

Payday may not last very long around here; it's not a pre-sold success, and its distribution has thus far been rather half-hearted. It doesn't even envolve a big star, although it's medium-sized one, Rip Torn, gives what is surely the performance of his career. He is every inch a worm, and Maury Dann couldn't possibly have been better, or more smugly, played. He even handles his own vocals, a noble and not-half-bad effort. Like *Payday*, he may be a bit small-time but like *Payday* he's way beyond expectations, way out of his league, way above this season's dreary norm. Don't miss the performance, and don't miss the film.

—Janet Maslin

THE MACK. Directed by Michael Campus; Written by Robert J. Toole; With Max Julien, Richard Pryor, Carol Speed, Don Gordon. *At the Saxon.*

It's pretty easy to dismiss *The Mack* as a sexist outrage and another sleazy black exploitation film. But that would be a mistake, for *The Mack* functions with surprising depth, alternating scenes of standard black movie bad-ass drivel with moments of rare insight and uncommon, exquisite characterization.

The premise does not sound heartening. It concerns Goldie, an L.A. hoodlum who gets sent up for five years. When he is released, a mysterious Godfather figure sets him up in business as the most princely of pimps, and Goldie charms his way through a series of ludricrous confrontations with rival pimps, pushers, and a pair of the most plastic cops since Keystone met the Ku Klux Klan.

Director Campus, whether consciously or not, reverses an old cliche by presenting his two incredibly predictable racist cops as a pair of cardboard figures; he's simply returning the favor of film characterization which cast blacks as goggle-eyed idiots for years. Turn-about may be fair play, and black audiences get a kick out of seeing these two honkers make asses of themsleves, but the characterizations make for poor art, serving only to underscore the subtlety of certain scenes where the cops are not present. Don Gordon, as the lead pig, is awful, but then again he's perfect for the part.

The Mack's strengths lie in some outstanding performances, especially that of Max Julien as Mack of the Year. Julien is soft-spoken, at ease, and very convincing. His understated performance and cool, frictionless use of dialogue make Goldie a more believable figure than the supermen of Jim Brown or Fred Williamson.

There is one scene where the fat white dope pusher, angered at Goldie's refusal to return to work for him, confronts him outside the Players' Ball. He just wants to talk with Goldie, reason with him. Goldie comes strutting out, smiling and happy, insouciant as hell.

"Are you high, Goldie?" askes the dealer.

"No man, I ain't high, just feelin' good."

"Let me see your eyes, Goldie, let me see your eyes."

"Go ahead and take a look, man, I ain't high."

There is something inconsequential and absurd in the fat man's questioning, and Goldie's carefree response smacks of naturalism; it's dialogue that does nothing to advance the story, yet casually draws the film into the atmosphere of the documentary.

But one angle of the film can throw you for a complete loop. Whether the ambiguity is intended or not, *The Mack* has the elements of a dream and a parable; the film seems to imply that the entire central adventure, with all its dangling threads and undeveloped glimpses of the players' life, has never occurred. It may all have been a dream in Goldie's mind, and as he ruminates on the way that dream unfolded, he decides to leave L.A. without ever entering it; without becoming a pimp; without confronting those racist cops. All a dream.

Certain scenes and characters support this thesis. For instance, Goldie's mysterious benefactor, who showers him with money upon his return from the pen, is never identified or explained. He remains nothing more than a black fairy Godfather, the million dollars we've always wished for. Therefore, the very basis for Goldie's new life of luxury and status remains a fantasy within the terms of the film.

The film has many flaws, the greatest of which is its failure to truly examine the life of pimping with conscience and intelligence, and there are several gratuitous characters and scenes of violence. Yet this movie has something special hidden within its familiar trappings. I hope to see more of Max Julien.o

——Mike Baron

FIVE FINGERS OF DEATH. Directed by Cheng Chang Ho; Produced by Run Run Shaw; Screenplay by Ciang Yang; with Lo Lieh and Wang Ping. *At the Savoy.*

If one ignores the ridiculous dubbing, *Five Fingers of Death* is a compelling action film, presenting a continuous series of psychologically weighted combat confrontations between the factions of two rival martial arts schools. One school is on

[Please turn to page 8]

Rip Torn wants to know how the new girl, Elayne Heiveil, feels. Ahna Capel, the old girl, doesn't.

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Reviews

[Continued from page 7]

the up and up, headed by an honorable grand master. The other school belongs to a sneaky dog and his sadistic son, who will stop at nothing in order to win a prestigious combat tournament.

The things these creeps will pull to insure that the hero and star pupil of the good guys, John Gee-How, won't play in the tournament, would make Ming the Merciless quail. For starters, the chief bad guy sics nine hoodlums on an old man who is Gee-How's foster father. The old guy is no stiff, being a grand master himself, so he cleans up the floor with nine hoodlums.

Then the bad guys hire a professional tumbler by the name of Chen Lang, a head-strike specialist with quite a local reputation. The head strike, accomplished with the boniest part of the skull, is a nasty blow. And before Lang learns the error of his ways he has laid out about twelve good guys, including a sneak shot at the head of the good guy's school, who has just beaten him in legitimate combat.

Gee-How goes on to become the champion of the school. Every time he leaves the school premises, he's attacked by six or seven Chinese kung-fu experts, sometimes with swords, mostly without. Little grief do they cause him. Then the bad guys decide their local gunslinger isn't up to the task of single-handedly killing every opponent in town, although he did a fair job of laying out twelve students at the good guys' school, so the villains import three Japanese karate and sword swingers, who systematically begin snuffing the students at the good school.

There is a love interest in here somewhere, and some double-crossing and triple-crossing. Director Chang Ho, whatever his stylistic faults, keeps the film moving at brisk clip because the primary function of the story is to present as many combat confrontations as possible.

The film shares much with American Westerns in particular with the strange phenomenon of the spaghetti Western, which is an Italian American film based on a Japanese martial arts film. *A Fistful of Dollars* is *Tojimbo*, word for word. And *Five Fingers* is faithful to the formula of the Sergio Leone/Kurosawa orchestration of increasingly sinister confrontations between heros and villains.

The action sequences are magnificent, even if they do play hob with the laws of nature. Kung fu guys jump from the ground onto rooftops. The smarmy, slimy son of the villain uses a two-fingered eye gouge to — you guessed it, and there they are, lying on the floor. And finally, Gee-How must face the imported Japanese sword/karate/judo expert, even though the rational course of the film would have called for the Japanese to split for home soon after all their employers have been killed. In the final scene, the sword man zeroes in on Gee-How with three feet of steel, but the Iron Palm stops the sword inches from his neck. This you have to see. ○

——Mike Baron

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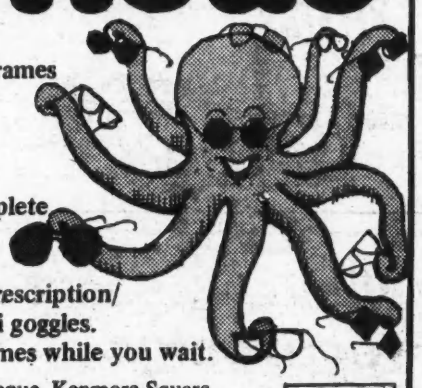

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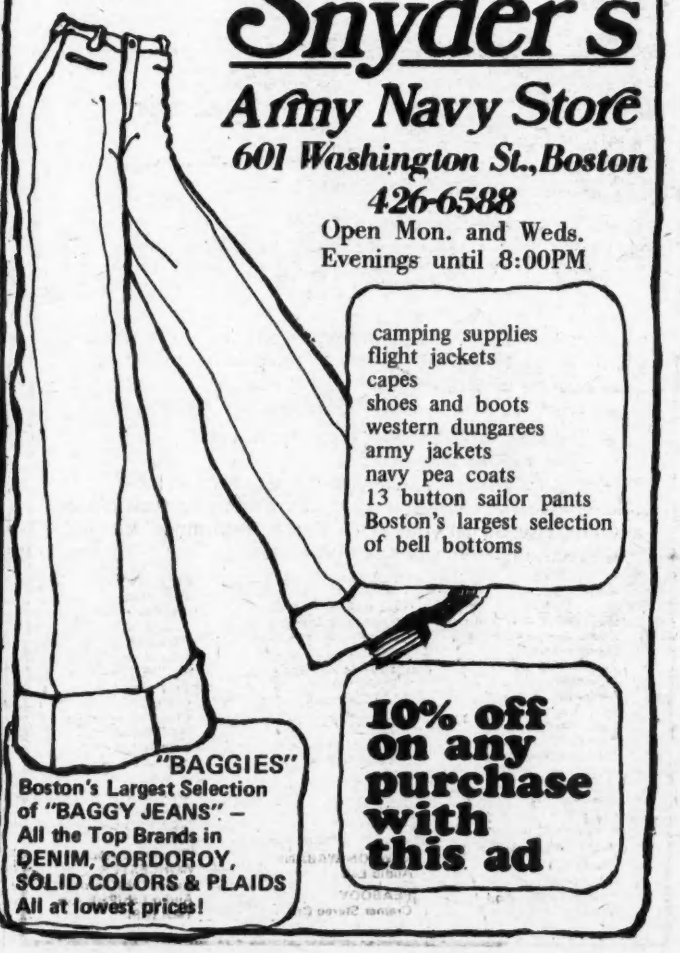

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Music: On the Trail with Ric Von Schmidt

By Howard Husock

"Everybody plays the guitar now," said Eric Von Schmidt, the legendary Ric, with a bit of backstage wistfulness. "I can remember when nobody played the guitar. Just nobody."

Well, there was the guitar teacher at the Westport, Conn. YMCA in 1948. He meant well, but couldn't do much but get Eric started. He couldn't play the music that had inspired high school football star Von Schmidt — the kind of stuff he heard on Leadbelly's weekly radio show.

"How did I get started?" mused Eric at Cambridge's Passim coffeehouse. "It was really a reaction to the music around me when I was an adolescent. That was the worst pop music in history. The McGuire Sisters and shoo-be-doo-bop stuff."

1948. Not only was Leadbelly still living, but Bob Dylan was only seven years old, Jack Kerouac had barely hit the road, rock 'n' roll was only a drum beat on the wrong side of the tracks, and folk music was songs reserved for the Library of Congress and Henry Wallace rallies.

But is Abbie Hoffman can begin the history of Woodstock with Elvis Presley's hidden hips on national TV circa 1956, the seed for the Greening might just as well have been planted in 1948 when Eric Von Schmidt heard "Goodnight Irene" and decided to find a guitar.

Eric Von Schmidt David Mandel photo

Twenty-five years later you can bet your fingerpicks that Westport, Conn. — noted more for wife-swapping than song-swapping — has a guitar in every closet, if not some weed in every windowbox.

"I started off just trying to imitate singers like Leadbelly," recounted Eric at Passim, the former Club 47 around which revolved the magic of the early '60s folk music "revival." It was, of course, not strictly that when it involved suburban boys from Westport. "Of course I couldn't do that (imitate) very well. But, after a while, I found out I was doing something else, something that was okay in its own right."

That something else turned out to be writing and singing great American songs which crossed the great divide in social strata. Eric was the Fulbright art scholar with a full beard encircling a patrician face, the Troubador in beach sandals with the hoarse non-voice that cared so much it actually sounded good. The original folkie.

Having gravitated to Cambridge by the late '50s after a hitch at Fort Devens, Von Schmidt was really the first of his extended generation to view traditional American music as more than a pleasant curiosity or proof of the talents of the Masses (*i.e.*, he was no Alan Lomax or Pete Seeger). For Eric, the older songs from a healthy, creative America, once rediscovered, could be a vehicle for speaking to what had become an unhealthy, national condition. It was a potent combination, and through Von Schmidt and his offspring it touched millions of a fledgling alienated generation growing up without a culture of its own.

"Everyone had heard about Ric Von Schmidt, his name itself was kind of a password," wrote Bob Dylan on a recent Von Schmidt album, some 10 years after he had mentioned Ric on his first album, introducing "Baby Let Me Follow You Down" with "I learned this song from Ric Von Schmidt... Ric lives in Cambridge... I met him one day in the green pastures of Harvard University." Who can guess how many people, like my friend from New Jersey, ran away to Cambridge just because of those words?

"I never was that terribly close to Bob," says Von Schmidt, "but whenever he was around, he was just soaking up ideas like a sponge. I think I influenced him to the degree that he was amazed that a white boy like me was singing blues and stuff and getting away with it."

Dylan, under the harmonica-playing alias of Blind Boy Grunt, "toured" Europe in 1962 with fellow street-singers Von Schmidt and Richard Farina, the other major singer and writer to come out of the "folkie thing" under Eric's tutelage.

[Please turn to page 11]

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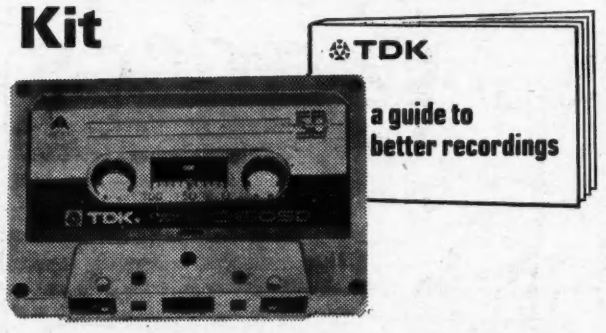

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Doug Sahm: How San Antonio Rose

By Paul DiMaggio

Like a twister out of the Texas plains, Doug Sahm, master of multi-rock, smoked into Boston last week for a six-day gig at Paul's Mall. In the course of his meanderings, the San Antonio cyclone seems to have swept up all the musical fragments in his path, tossed them about, and set them down in a second-generation synthesis that may be pressing to a third.

Doug first met the public as the crypto-British Sir Douglas in 1965. His Quintet's hits, "She's About a Mover" and "Mendocino," belied their label and betrayed their past with hard-hitting Tex-Mex rock.

Last year Sahm signed with Atlantic Records. Vice-president Jerry Wexler took him under his wing and sponsored a New York super-session attended by Mack (Dr. John) Rebennack (once regular organist for the Quintet), blues saxophonist David "Fathead" Newman, and the ever-popular Bob Dylan. Dylan's presence made the album an event, at least in the media, and created an identity problem for Sahm, who faced cries of "Where's Dylan?" at every turn. "He's out on the fire escape," Doug replied.

Now Sahm has unleashed the hounddogs of rock, the bulldogs of soul, the cajunto chihuahuas and about six other musical breeds in an orgy of stylistic copulation and procreation. He stands in the middle, directing it all with imperious hand signals, dragnet glances around the stage and little lectures on professionalism.

Saturday night's set included Sahm's impeccable blues accompanied by a trumpeter, tenor saxophonist Rocky Pomeranz (cool and mellow in bebop shades and outsized grey sports coat), and Willie Bridges, baritone and honking tenor. "Mendocino" and "She's About a Mover" featured the core band — Doug, the redoubtable Augie Meyer on piano and organ, George Rains on drums and Jack Barber on bass. "Mr. Pitiful" and "Honkey Blues" approached big-band jazz.

Early in the set, Sahm leaned into the mike, cast his gaze to the wings and announced, "Now, the one, the only, the incomparable, J. R. Chatwell" to a flourish of brass. With some difficulty, an elderly gentleman in a blue and tan flowered cowboy shirt carrying an old brown fiddle ascended the stage. As he sat down he fixed Doug with a bemused stare and muttered, in an accent as rough as the South Texas soil, "You just about overdone it that time."

Michael Dobo photo

Doug Sahm

J. R. charmed the audience with a spirited rendition of "Right or Wrong," the Bob Wills standard. An old Texas fiddler, Chatwell succumbed to a stroke in 1968 and, as he tells it, was paralyzed for several years. He set aside the fiddle until last year, when, at Doug's urging, he began to play again, joining the band on their current trip. His fiddle accented the band's versions of "Swinging Doors" and "It's Not Love," on which Doug demonstrated that he can sing country as well as blues, even with his tongue stuck in his cheek.

Texas is the logical point of origin for the musical smorgasbord that Sahm offers. Texas music, unlike the music of the Southeast, has long been a mongrel form. Bob Dunn, one of the earliest Lone Star stars, introduced to that region the steel guitar which he learned from Walter Kolomoku, a native Hawaiian. Knocky Parker of the original Light Crust Doughboys saw his roots in Mexican mariachi music. Many have noted the entry of the banjo as a jazz instrument from Louisiana. By the time Bob Wills formed the Texas Playboys and Milton Brown assembled his Musical Brownies, western swing contained elements of southern, blues, Mexican, Hawaiian and modern jazz forms. Thus J. R. Chatwell, whose swing colleagues sit in the Country Music Hall of Fame, confides "I'm a jazz fiddler, I've always played jazz," living proof (as is Sahm) that in Texas one can be at once hipster and cowboy.

Sahm is a product of this fecund Texas tradition. J. R. remembers the first time Doug performed in public. "He was only seven years old and our band leader had him come up and sing a song. He played steel guitar, too. By the time he was nine, the band leader didn't want him around. Little Doug used to ask, Why's he mad at me? He was jealous because a nine-year-old played steel better than he did."

In his early teens Sahm moved from country and swing to rock 'n' roll, and then to blues. T-Bone Walker, who came from Houston, "was a pretty big influence." Other inspirations have been Tex-Mex, the Mexican cajunto polkas, and the psychedelic rock of San Francisco, where he has resided since the Summer of Love.

Doug Sahm, with his home-grown San Antonio band, is one more in a long line of accomplished musical synthesizers. He still takes his roots, and his new allegiances, very seriously.

"For the first time in all these years they've got our records on the Texas country stations. A lot of redneck jocks know that we represent the dope culture and they just don't dig it down there in the little country stations." His prognathous jaw snaps open and shut like a steel trap. "It's the square hillbillies and the hip hillbillies battling it out."

Regarding his latest album he comments, "There's only been a few people that have been able to come in from the outside and make a record on me that I didn't produce or make myself that comes out right. But sometimes you're so into your trip that you've got to listen to somebody else at some point, and that ain't easy, especially for a Scorpio, man. That's why Wexler is so good for that; he's one of the most powerful Capricorns I've ever seen."

This week Doug is back in New York with Wexler, finishing up his next album. Then there's a studio date with Yusef Lateef for what may be the first country-jazz LP. Maybe next year an album with Mose Allison. Like the tumbling tumbleweed, Doug Sahm, child of western swing, just keeps rolling along.

***

If Sahm's Wednesday set was far inferior to his weekend performances (Augie Meyer was away on family business and the sound system was atrocious), the audience found delightful consolation in Colin Blunstone's new ensemble. Blunstone was lead singer for the Zombies, who split up several years ago.

The new group is silky-funky, as were the Zombies. Colin sang several of his compositions, including "Time of the Season" with effortless zest and a backup band that sparkled. "How Wrong Can I Be," an endearingly British "country" number, must be the most appealing tune since the Beatles' "All My Loving."

Throughout the set an intoxicated grin clung to Blunstone's face, bespeaking either a high concentration of mescaline in the bloodstream or the flush from a lot of record company support for a winning product. From the number of Epic execs in the audience, the number of ads for his new album, and the quality and precision of his music, one imagines it was the latter.

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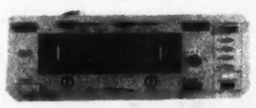

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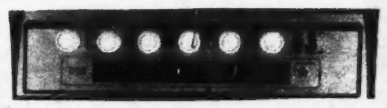

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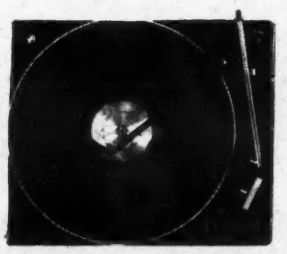

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The Very Traditional Steeleye Span

By Michael Bloom

Imagine a group complaining because the audience was too responsive. "When you get into a jig rhythm like that," griped fiddler Peter Knight, "and the audience starts clapping so, you just can't slow down." As a result, he said, they took "Spotted Cow", a lovely song about a man meeting a maid, entirely too fast. Actually it didn't faze him a whit: "When I get into a jig rhythm... " and he skipped off playing an imaginary mandolin, all ills joyously dispersed.

Steeleye Span derive their name from an old Lincolnshire folk song about a blacksmith, and their direction from Tim Hart and Maddy Prior, who have been playing the old ballads and broadsides up and down England for many years. When Tyger Hutchings left Fairport Convention the three of them gathered a band to perpetuate the English folk song tradition. Hutchings is now gone; the band describe him as a catalyst, his function being to form great groups and leave when he's not needed any more. After two major personnel changes, the Span now consist of Tim on guitar, dulcimer, tabor (a very intriguing sort of hand drum); Maddy, whose clear and lusty vocals are a match for any maid; Peter, who looks Mephistophelian and plays like the devil, too; guitarist Bob Johnson, a boisterous electric troubador; and bassist Rick Kemp, whose playing is solid enough to allow the group to work without a drummer, and never miss one.

I like Steeleye less for their constancy than for the incredible way they work with a melody, and for their delightful show. They don't look like minstrels at all. Tim sports an outlandish two-tone suede suit and multi-hued patchwork platform boots. Maddy looks nothing short of regal in an elegant white gown of her own design. They all have a Puckish demeanor that comes to the fore especially as they introduce their numbers: "This next one will be heavily disguised as two old English fiddle tunes." At one point Peter picks up his bow (of the fiddle variety) and uses it as a bow (of the arrow variety) to propel Tim's tabor mallet across the stage at Rick — and I've seen him hit with that stunt.

The tunes — they never tire of discussing the earthiness of the old broadsides. This is another point of variance with F'port, who managed to remove the sexual interest even from "Maddy Groves," in which the lady of the manor seduced the hero. The seduction theme runs very strong through Steeleye's repertory. In "The Ups and Downs," a soldier from the Sixty-Ninth Foot Regiment meets a young lass planning to sell butter and cheese at the market in Aylesbury; by the time he's through with her, her butter's all spoilt. The name of the song is the nickname of his regiment, derived from the peculiar positional properties of the numeral sixty-nine. Explaining "Royal Forester," Maddy reminds us that the action takes place in the second verse, after which the lass asks his name — "They're sometimes a bit slow, English girls." Not wishing to be trapped, the cad leaves on his horse, but, undaunted, the girl hikes up her petticoat and outpaces the animal. A recent addition to their repertory called "Alison Gross," stars an incredibly ugly witch who tries to seduce a young lad, offering him fine clothes and other fancy stuff, only to turn him into a worm by the end.

Spurred on by their overwhelming success at Brown University in Providence, Steeleye intend a number of college dates this tour. The concert and interview responsible for these notes took place on Sunday, April 1st at Southeastern Massachusetts University. This Saturday they will have been at Clark University in Worcester. The rudeness of their tunes is in part responsible for their college popularity, as is doubtless the college students' legendary fondness for oldies — and Steeleye antedate even Sha Na Na by a good couple hundred years. Some of the songs have a historical point of origin, such as "Kim Ye All Frae France," a Scots propaganda song from the first Jacobite Rebellion, c. 1725. But some of the old romantic ballads are said to date back to the fourteenth century.

Steeleye Span's discography begins with two obscure albums called *Old English Folk Songs,* Volumes I and II, by Tim and Maddy — "We were much younger then," says Maddy. *Hark the Village Wait* was released in England on RCA shortly after the band's inception in '69, and contains not only the only recorded collaboration with a drummer, but also the only original song they've ever done, a calling-on tune by Tyger based on the songs bands of Morris dancers use to attract spectators and stray shillings in rural England. The arrival of Peter and acclaimed folksinger Martin Carthy produced two more LP's, *Please to See the King* and *Ten Man Mop,* also largely unavailable here (Big Tree did release *King* just before it went bankrupt; it's easier to get the import than to find the American release). These albums present a solemnly beautiful Steeleye quite in contrast to the rollicking boisterous Steeleye of the concert stage, and often they hear requests for "Blacksmith" or "Copshawholme Fair," which they are adamant about not filling. "Either we'd have to teach the new personnel the old parts, which isn't fair to them, or we'd have to rearrange the songs, and what would be the point when there are so many other songs that need to be done." Maddy speaking. (However, she admits, serious consideration is being given to a reworking of "Blacksmith," the only tune done by both previous Steeleyes, and one of Maddy's favorites.) Meanwhile, Tim and Maddy recorded *Summer Solstice,* which was roughly representative of their club set, and presented still another side of the rich folk heritage: simple, humble melodies sung *a capella* or with minimal instrumental accompaniment. With the formation of the present band, Chrysalis Records released *Below the Salt* in America, and the songs they're playing now are either from this album, like the Christian hymn "Gaudete," sung five-part *a capella,* or from the next, still unreleased as we go to press, but hopefully out this week.

I can talk about these people forever, but this testament will have to suffice. It's one thing to have an understanding of Steeleye Span as a traditional band with revolutionary rock style. It's another, and vastly more thrilling thing to be in the audience watching Maddy step-dance about the stage, and suddenly, unself-consciously, to be dancing along with her, like everyone else in the hall. It's been many years since any music was that much of an unmitigated pleasure.

Schmidt

[Continued from page 9]

"I was the worst guitar player in folk music," Von Schmidt still jokes. But his uncanny knack for finding good songs, setting new arrangements, and his story-telling stage act which mixed peyote narratives with ragtime were all rubbing off. It was Dylan's talent and mission, maybe, to take the cadences of English ballads and mystic blues laments and come out with "The Times They Are A Changin'," and "Blowin' in the Wind," then go on to "Highway 61" and all the other anthems.

"The only thing I regret from that time," Von Schmidt says now, "is that Farina didn't live longer. He was really just as good as Bob."

Farnia, killed in a 1966 motorcycle crash, lived only a day past the publication of his first novel, *Been Down So Long It Looks Like Up to Me.* The title came from a Von Schmidt-resurrected blues; its text was to have been accompanied by Von Schmidt illustrations. (As it was, only the book's dust jacket was drawn by Eric. His prize-winning illustrations have appeared on both records and books like James Baldwin's *Nobody Knowns My Name,* whose 1969 edition won an American Society of Illustrators first-place.

"Richard was the one I was really close to," says Von Schmidt. "We had some plans, God we had some numbers to pull on the world." We can only wonder what we missed: Farina was already satirizing mescalitio visions, organic foods and college revolutionaries in 1962.

"It was a real party," reflected Eric. "With Farina, and somewhat with Dylan, too, I was understood to be part of the party. I guess they learned from me. But I wasn't the center of the party. I was never the one orchestrating it. I was never the hustler."

That confession notwithstanding, Von Schmidt has, over the years, managed to produce a number of limited-selling records full of self-compositions memorable in their own right. Von Schmidt sneaks up on you and suddenly leaves you in the grinning throes of simple truth. And always, like his protege Dylan, Von Schmidt leans heavily on folk tradition for solid melodies. He never neglects to channel his own introspection into the form of stories as told, perhaps, by an existential minstrel.

A new album backed by Paul Butterfield's band has just been completed. "It's called *Living on the Trail,*" he says. "That's what I'm doing, still living on the trail." Mortal as any legend, he's come through divorce and psychotherapy still rootless and wandering, as he divides his time between farms in Florida and New Hampshire.

No elder statesman as he flirts now with 40, Von Schmidt, in Cambridge once more, did not pander to folk music necrophilia, but shook his grey-tinged beard with all the exuberant and grand madness that once captivated disciples on his apartment steps.

Still funky at 40, Ric Von Schmidt "on the trail" seems like he might be looking for yet another party to inspire. o

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PHILOSOPHY OF YIN & YANG
Lecture/Demonstration by Shizuko Yamamoto of Japan Friday, April 13, 8:30 PM, Kresge Auditorium, MIT. Tickets: $3, $4, $5 at MIT, TCA Office, Student Center: 253-4885 & Aikido Club (eves) 698 Mass. Ave., Central Square, Cambridge: 661-1959.

Records

Donovan: COSMIC WHEELS (Epic KE 32156)

If your innate love for Donovan has been festering, perhaps since the days of his Hickory recordings, this daft piece of work might let it unfold. There's a theory that Donovan cut this album in petulant haste to finish his contract with Epic. Despite, because of, or tangential to this possibility, the record is winningly loose. His singing is spontaneous and committed, and the arrangements sport some Bowie-Ronson brand kinetics, with Chris Spedding playing guitar and strings. The production is quite derivative, but very crisply recorded, and it's generally a gas to hear strings or soprano voices skying across Donovan's stage whispers and mescalito wails.

Still, there's a lot to forgive on these tracks, no matter how well you polish up your aforementioned affection for Donovan. One hearing will probably spur you to skip the first two cuts on Side Two. But "I Like You" starts off smooth and soars into an affecting plaint, with the childlike female chorus lala-ing between stanzas. "Only the Blues" is so humbly paternal, only its hoedown character saves it from utter cliche, and "Appearances" is still more cosmic-fool-playing, but they're affirmative and gentle. The latter contains a cryptic chauvinist ditty: "Now you're a woman, you use it well/Shakin' your pills at the wedding bell/People say you get nowhere till you smell/But you feel and you hurt and you love..."

The title track is woven through with soprano voices over Donovan's recitation, which alternates with a thudding refrain. "Earth Sign Man" is vapid and bluesy, with a standard sax break by Bobby Keyes. Keyes and Jim Horn play some atmospheric tenor and alto on the upbeat closing of "Sleep." The words are a creditable evocation of sleep's hazy pleasures. "Maria Magenta" is two minutes of carney wordplay "Wild Witch Lady" is nicely puerile; "She got poison lipstick...acid saliva...reptile tongue...", and the boy is pursued by sirens voices as he closes the side. The listener is a little fed up, but tempted to play "Cosmic Wheels" or "I Like You" again, and accept the fact that Donovan has taken some pretty frowzy material and made it glisten a little.

—Fred Schurers

Todd Rundgren: A WIZARD/A TRUE STAR (Bearsville 2133)

Cute and self-conscious, A Wizard enters the room like your best friend's ten-year-old son who has a poem he would like to recite. So you give the kid a chance and before you know it, you're enjoying yourself because the kid has a lot of personality and the song swings like hell and this could be the next Michael Jackson. Hey Dave, your kid is a genius! Todd Rundgren knows he's smart, and he knows he's cute.

His singing jumps the border between alto and falsetto, occasionally reaching a shade too far, but mostly falling into a plaintive, oddly controlled groove. His songs are of love, fear, reality and confusion, backed by an elaborate production that draws heavily on the music of the stage, big bands of the 'forties and movie musicals of the early fifties. Rundgren walks the same path as Paul McCartney, utilizing the popular music of other generations, unabashedly adding corn. But Rundgren is also very strong on Chuck Berry, and powerful, throbbing, transient rock rhythm sections move up and down through the layers of sound like giant squid in the sea.

The songs, too, are transient; booming anthems suddenly fading away to be replaced by fragile violin arpeggios. On the second side, Rundgren incorporates a vibrant Who-type strumming guitar lead that gasps and fades as his little-boy vocal begins. He indulges his love for soul with an apt medley which includes "Ooh Baby Baby" and "Cool Jerk." When Todd chose the former, he handed us a knife and turned his back. I can think of no harder song to render successfully than Smokey's "Ooh Baby Baby," whose fragile mood barely skirts the maudlin. But Todd's wistful voice, drier and much more innocent than Smokey's, is quietly correct.

Despite his annoying habit of drawing attention to his own cleverness, despite the surfeit of private jokes on this album, *A Wizard* is a fine, dense, rock song cycle, as playful as *Sgt. Pepper* and most welcome.

—Mike Baron

Tracy Nelson/Mother Earth: POOR MAN'S PARADISE (Columbia 31759)

The last couple of years have seen the modest commercial success of two fine female country/blues singers, Bonnie Raitt and Linda Ronstadt (the latter has of course been around for some time). It has thus been with much interest that I've watched to see whether the fortunes of Mother Earth and Tracy Nelson, whose autumnal voice I like better than anyone's, would turn upward. Since all three of these women work essentially the same musical territory (with different boundaries and emphases), one might have expected that she would grow, after some six years of recording, beyond being only a cult figure.

I don't know if this has happened. Her two recent appearances at Paul's Mall have resulted in outstanding performances, deservedly well-received; however, she has also switched to Columbia because Warner/Reprise didn't promote her enough— the same reason she left Mercury. But, business considerations aside, what has become clear to me is why she has never been a big hit — it's her material.

This new album, different from the past five (with Mother Earth) primarily by the inclusion of horns, is just a bit of a drag. (Columbia had virtually nothing to do with its production.) The ratio of competent but utterly undistinguished songs— gorgeously, soulfully sung, as usual — to the good stuff is over two to one, by the count of probably the world's most enthusiastic Nelson fan.

It's noteworthy that Tracy sings little of this material in her current act, preferring instead to redo the old and the more familiar, i.e. two or three cuts from each of the previous albums. Now that's customary, and Tracy's bag of classics is full of breathtakingly beautiful and sad pieces. But to my taste there's only one cut on *Poor Man's Paradise* that would fit into a *Greatest* sequence, D. Buskin's "When I Need You Most of All." It is a moving, mature, lilting song, with a huskier-than-usual vocal. Jack Lee plays guitar more delicately and smoothly than

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he ever has before, and keyboard genius Andy McMahon is likewise subdued. The other cuts that draw one in are Eric Kaz's "Cruel Wind," Lee's own "Goin' Back to Tennessee" and, especially, his title cut. The remaining five (it's a skimpy album, too) don't offer much, though all are sung exquisitely, in Tracy's patented dark throbs. New drummer Jerry Carrigan unobtrusively holds it all together and keeps it moving, and McMahon's Ray Charles-like piano and organ intros and breaks are unusually tasty and tidy. Though this is an excellent Mother Earth record, it's unmemorable. And not only is it not the big one everyone's been awaiting, but it seems to confirm that there won't be such a thing. Dilution appears to be the artistic penchant of both Tracy and her long-time producer, Travis Rivers.

— David Moran

LAST TANGO IN PARIS (ORIGINAL MOTION PICTURE SOUNDTRACK) (UA LA045-F)
Gato Barbieri: UNDER FIRE (Flying Dutchman FD 10156
Oliver Nelson: SWISS SUITE (Flying Dutchman FD 10149)

"GATO Composed Original Music for LAST TANGO IN PARIS" exclaims the sticker on the cover of *Under Fire*. After hearing the soundtrack album, I wonder if Gato really wants to brag about it. Movie music is notoriously lightweight, even when turned out by the most notable composers; Barbieri, who is not known as a particularly outstanding writer, puts his raw-toned tenor under wraps here and turns out little more than the kind of romantic soup, complete with violins and accordian, that you don't want to be caught listening to. When Stanley Kauffmann wrote that Tango's soundtrack "bleats banally," I expected some energy and convention-stretching, but now I see that Kauffmann's emphasis was on the banal. The melodic trifle that is the main theme has been heard in literally hundreds of other muzakal situations. There is some good Barbieri tenor on "Fake Ophelia" and the final jazz waltz, and he sets quite an atmosphere vocally on the ballad; otherwise, what musical interest there is appears in the unidentified rhythm section. These sounds may complement the visuals of Bertolucci's film, but as a listener I feel like the many women who have reportedly rioted over the fact that Brando in love scenes keeps his clothes on; it angers me that Gato's music too, didn't reveal more.

The rare score that a jazzman writes for a BIG movie never seems to create the anticipated mass appreciation. Certainly the superior writing of Herbie Hancock in *Blow-up* and Sonny Rollins in *Alfie* had no noticable effect on their careers. The numerous cover versions of the *Tango* theme already in release suggest that Gato's rewards may be more substantial, thus justifying the blurb on his new Flying Dutchman recording. *Under Fire* is a big step up from the pleasantries of the *Tango* soundtrack and a nice comfortable record that won't alienate any newly acquired fans who come to this music via *Tango*. The raucous screaming of Gato's early days with Don Cherry is kept to a minimum here, as is the instant form of the new music which introduced Barbieri to this country. He now pursues the hypnotic rhythm jam popularized by Pharoah Sanders, an easy pursuit when you are given the aide of ex-Sanders sidemen Lonnie Liston Smith and Stanley Clarke and the omnipresent Airto Moreira. Barbieri's groove is both more personal and more engaging than most in the air these days because Gato is drawing freely from the South American musical well. The Brazilian bossa nova players and other South Americans seem to have a knack for melodically simple, strongly romantic lines that ride comfortably over the most agitated rhythms. They're not outstanding improvisors as a rule, but they are lyrical and their rhythms make you move. Barbieri, an Argentinian, doesn't invent a great deal but he possesses a big, beautiful tone, a total knowledge of Latin rhythms, and a marvelous ear for selecting tunes.

Gato the screamer is on display during much of "Swiss Suite," Oliver Nelson's twenty-seven minute opus recorded at the 1971 Montreux festival. The composition is disappointing, little more than a cut and paste job from Nelson's old Jimmy Smith charts, but there is a triple dose of intense sax playing from Nelson and Cleanhead Vinson's altos and Barbieri's tenor. Each man gets to shout in his own way, with Gato demonstrating his angry side. Side two of the album has the specially assembled (and minimally rehearsed) band, minus the guest soloists, reworking such Nelson staples as "Stolen Moments" and "Blues and the Abstract Truth." The pieces have all been performed to greater effect in the past, but they do offer an opportunity to hear Oliver Nelson play some alto solos. Like Gato, Nelson has a wide tone and a penchant for screaming through his horn, but Nelson is both more traditional (in the sense that his older sources are more apparent in even his wilder moments) and more substantial in his solos. He thinks when he plays, and his lines are complex developments of good ideas. He also swings, though his swing is of the older four-four variety. Oliver Nelson's music is not as hip as Gato Barbieri's at the moment, but its intelligence and passion also deserve your attention.

—Bob Blumenthal

Beethoven: PIANO CONCERTO NO. 3. "PATHETIQUE" SONATA. Stephen Bishop, piano B.B.C. Symphony Orchestra, Colin Davis Conducting. (Philips SAL 6500 315)

When Beethoven learned in 1802 that he was going deaf, he buried himself for the summer in tiny Heiligenstadt to complete what we know today as his Third Piano Concerto. The extrovert Mozartian character of his first two concertos was abandoned in the imposing silence of his distant retreat. An authentic new spirit emerged: more introspective but with moments of molten eruption — not at all the voice of a man humbled by fear and trembling as might be expected.

Colin Davis's and Stephen Bishop's exceptionally strong C Minor concerto is a welcome addition to the catalogue. Davis's refined assurance perfectly complements Bishop's very serious though lyrical passion. Bishop evokes a brooding master, more anguished than demonic, susceptible to drastic mood changes. He conveys that sense of barely contained emotion simmering beneath the first two movements, only to catch fire in the pounding figures of the Rondo Allegro. Bishop and Davis smooth the biting accents and sharpened angles of more Romantic interpretations, creating a fuller, more existential musical portrait. I wish, though, that the "Largo," alternately pensive and flighty, could have been more mercurial, less weighted by Bishop's own sense of gravity.

The "Third" is paired with the "Pathetique" sonata composed some four years earlier. Although Bishop's reading is a model of pianistic virtue, I have always had reservations about this work. The final Rondo's hasty character, it seems to me, never resolves the drama and searching of the first two movements. Bishop's seriousness compounds this impression, for his *Adagio Cantabile* is not as singing as it should be. He also attempts to make the somewhat hectic agitations of the concluding movement more homogeneous in texture with the rest of rounding off and lyricizing the phrasing. This gentle subversion of Beethoven's score fails to achieve the desired fusion: the result is somewhat awkward. These are, however, minor criticisms. Bishop's "Pathetique" is both lucid and durable. I hope that his collaboration with Davis, the B.B.C. Symphony, and the superlative (though anonymous) Philips engineers will continue.

—Stuart Liebman

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Theatre: Masterful Bluebells at B.U.

By Carolyn Clay

THERE'S A LITTLE AMBIGUITY OVER THERE AMONG THE BLUEBELLS
Conceived and directed by Joseph Gifford
Original Music by Max Lifchitz
Set Design by Marc Hoechstetter
The Ensemble: Tony Abatemarco, Jeffrey Dougherty, Deborah Freedman, Noreen Hennessey, Naomi Kasnitz, Philip Kilbourne, Barbara Niles, Paula Plum, William Santoro and Eric Tull

At the Boston University Theatre

I have no idea what madness lies behind the cumbersome title for this perfectly delightful creation, and I don't much care. "A rose is a rose" and all that. And *Bluebells* is a rose.

Director Joseph Gifford who teaches Stage Movement at B.U.'s School of Fine and Applied Arts has taken the germ for *Bluebells* from the whimsical, somewhat surrealistic poetry of Ruth Krauss. Ms. Krauss' highly imaginative work is not as widely known as it might be — apparently, she dislikes reading publicly — but it has won for its author an enthusistic following among New York's poetical couterie. And her fanciful little book, "A Hole Is To Dig" is deservedly a favorite with the "under 10" crowd.

Joe Gifford's consistently astute choices of highly theatrical nondramatic material as a springboard for his work ("Demons," his last produced work, had its origins in Joseph Campbell's "The Hero With a Thousand Faces") is only the first point in his favor. There is still the task of realizing Ms. Krauss' kaleidoscopic (and yes, ambiguous) slightly out-of-kilter world in concrete stage terms, of investing the often precious poetry with dimension. And with the aid of Harvardian composer Max Lifchitz whose musical score for electric piano, trombone, and percussion so perfectly captures both the melody and dissonance that co-exist in Ms. Krauss' work, Gifford has done a masterful job.

Bluebells is something of a multi-media experience, taking place in an arena surrounded by tiers of seats and backed by six large screens onto which a myriad of eclectic images from Picasso to Playboy are thrown, the random rhythms of their comings and goings forming yet another (visual) complement for Ms. Krauss's words. The rest of the scenery consists of large wooden multi-faceted creative playthings for the actors who will use them as furniture, transportation, weapons and just plain "possessions" as their strange and funny world unfolds.

The work itself consists of roughly 30 "episodes" which range in length from a few seconds ("And now for the weather: jeeb and scattered bloopsie. Sunday, no bloopsie" or something like that. I wonder what the laws are regarding misquoted gibberish.) to ten minutes or so. Some are stories; others consist of loosely strung together images, both lyric and bizarre. Most of them work, if not in poetic terms, then by virtue of sheer gimmickry. One rather sophomoric episode, for example, centers on a goggle-eyed teenager's ecstatic prattle over a loveletter. "When by boyfriend writes," she declares, "my eyes light up. . .even my *hair* lights up." And it does, folks, it does.

Particularly appealing are a series of sketches in which the sun is delivered COD to an adenoidal Eloise who proposes to feed it baloney and bed it in a neighbor's garage. Inevitably, alas, her grinning sun must give way to a crescent moon which the disappointed child dismisses contemptuously as "too skinny."

This episode slides easily into the very lovely, imagistic "Whom Does the Little One Favor?" and from there, the young heroine having grown to young loverhood, into what is perhaps the most disturbing bit of grotesquerie of the evening. "Everything is Doubled Today" takes off like a Salem commercial: plastic young couple, picnic lunch, attractive scenic projections. But gradually the idyll gives way to less mawkish fantasy as strange, belligerent twosomes crowd the stage (my own favorite was an elderly couple whose lawnchairs were attached to them!) mocking, fighting, and ever more forcibly imposing discord onto the peaceful scene, leaving the lovers bewildered and frightened.

It is here that one begins to sense that there is more behind this Krauss/Gifford creation than a harmless joke. These whimsical aberrations may be fun to watch, but just imagine living in a world of them, even within one's own mind.

It's a fascinating if frightening realm — one in which an effusive, slightly idiodic Bill Shakespeare can take a friendly tumble with a sluggish Winnie the Pooh; where Molly Bloom can reject Apollinaire for an NYU poetry student, where grotesquerie and naturalism are so adroitly fused that the boundaries cease to be evident. For this the agile and talented student cast is to be complimented. Even their zaniest conceptions have solid roots in simple realities, making them all the more disconcertingly believable.

Bluebells has, I believe, definite commercial possibilities. It could do with some trimming of the less workable episodes. Gifford's sensitive appreciation of Krauss' poetry is what, no doubt, lies behind his careful and inventive treatment of the material, but it is probably also his nemesis in the form of an understandable but unwise desire to "do it all." A few of the pieces, "Dante and the Poet" and "Le Poet and Les Fleurs de France" to name two, are better suited to the page than to the stage. But of nearly 30 episodes, at least 20 are entertaining enough that I, for one, am too pleased with the work to do any vehement crabbing about a few slack moments.

The music, far from being an afterthought to the work, is integral. "Little Boat Lighter Than a Cork" certainly stands head and shoulders above any of those forgettable songs (mostly from movies we never heard of) nominated for Oscars this year. And as for Max Lifchitz, my hat is off to anyone who can compose a whole production number around the lyric, "If I were freedom, I'd never be Aunt Mae who thinks she is the USA and her left leg is Florida."

So what will happen to *There's a Little Ambiguity Over There Among the Bluebells*? With all the drivel which seems to run forever and ever downtown and in New York and on the proverbial Straw Hat Circuit, it will seem particularly tragic if *Bluebells* is just dismantled and scrapped at the university level like warmed over "Charlie's Aunt."

Making Hysteria Perfectly Clear

By Peter Borowitz

THE CRUCIBLE by Arthur Miller, Directed by Ted Kazanoff; Scenery Designed by J.M. Bald
At the Spingold Theatre, Brandeis University

Hardly an American theatergoer has been able to avoid seeing at least one really horrible production of *The Crucible.* Arthur Miller's rather heavy-handed account of the Salem Witchcraft trials can easily succumb to over-dramatic staging by the director, caricatured performance by the actors, and is too often an excruciating ordeal for the audience.

Of course, *The Crucible,* a thinly-veiled attack on McCarthyism, is the product of passionate times when the subtle approach was perhaps not the most effective way to deal with those who were openly stalking the land in search of subversives. Still, when viewed calmly from a distance, *The Crucible* can be dismissed as one of the more obvious works by a man who is hardly, in his best moments, the subtlest of playwrights.

The success of the Spingold Theater production is, then, particularly impressive because the Brandeis actors avoid so many of the pitfalls in Miller's text. Their character portrayals are remarkably real and their play is never boring. But Director Ted Kazanoff does frequently call for the kind of frenzied movement that seems even a bit too hysterical for a play about hysteria. The actors must move furiously about the stage and perform pivots that are so abrupt that they would astonish many a professional basketball player.

The verbal vehemence is equally as intense as the physical action since the actors scream too loudly, dialogue progresses too rapidly, and, alas, spit flies all too frequently. The conflict between

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characters is so extreme throughout that the most strikingly hysteric moments in *The Crucible* do not appear nearly so striking as they are overwhelmed by a generally high level of hysteria.

Despite this flawed direction, though, the members of the Brandeis cast do make *The Crucible* work with their very professional individual performances and their tasteful control of the play's subdued yet biting humor. David Palmer is outstanding as Reverend Parris, the cowering beady-eyed little creature whose crude ambition apparently derives from his schooling at Harvard College. And Palmer's physical resemblance to our President is so striking that at times it almost seems as if Richard Nixon himself is merely re-playing for a Salem audience the role he originally created during the McCarthy witchhunts.

Rex Hays as John Proctor and Shelly Wyant as Rebecca Nurse complement each other beautifully with their portrayals of the man whose conscience is troubled and the woman whose soul is at peace with the world. Lucy Chudson with her ferocious Lauren Bacall voice is convincing as Abigail; Laura Mattos with her long, thin, accusatory fingers is perfect as Mrs. Putnam; Felicity Russell is marvelous as Mary Warren; and the massive Joseph Warren is abundantly threatening as Danforth.

I find myself particularly intrigued by the placement of these talented actors — when they are not themselves involved in the action — on three benches that flank the stage. I suppose the constant on-stage presence of the actors may suggest their role as spectators who watch a world go mad before their eyes. But, whatever the dramatic import, I couldn't help wondering whether Director Kazanoff, realizing that he has some fine performances on his hands, simply wanted his cast to see them.

Scene from The Crucible

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Photography: Color Him Merry

By Clif Garboden

Anyone who's driven out Trapelo Road through Lincoln on the way to the DeCordova Museum has no doubt noticed an enormous yellow barn on the left distinguished from typical west suburban fake colonial ornamentation by a giant brown peace symbol painted on its side. This barn is the studio of Glenn W. Merry, an accomplished color photographer who purposefully abandoned a successful commercial career to see if within a year or two he could support himself by selling prints. An automatic response to this unoriginal scheme is to say "good luck, buddy," but if anyone can make it, Merry has a better than average chance because people buy his prints.

It's no surprise that his prints sell. He has a formidable control of the color medium which he exercises so thoughtfully that any decorator would be eager to hang his prints above somebody's couch. Merry sold something like twelve prints the opening night of his recent show at the Panopticon Gallery. This statistic sounds even more like a lie or a miracle considering the fact that the lowest pricetag on any of the 54 works at the show was $30, the average around $75 and the top figure $195.

For most photographers selling prints is a big joke. The time and cost of production alone so far exceeds any sales potential that most photographers never bother to try and most print galleries won't touch anything that doesn't have a big name at the bottom. Black and white is the deadest market, some color is saleable, but for the most part people prefer to buy garbage. Just think how rich you'd be if you had a dime for every blotchy red and orange poster of silhoutted couples prancing around on the beach presently decorating dormitory walls across the country. Somebody *does*, but while there's nothing wrong with getting rich, a serious photographer would find it hard to live with himself operating only on the Rod McKuen level of pseudo-poetic lies for the junior high crowd.

Merry refuses to abuse either himself or his photography by worrying about whether or not his work will make it on the cover of the next edition of "Love is Retching" or whatever. He deals only in what we must call contemporary fine art, although he seriously believes that most fine art photographers are crazy and that most of the people involved on the periphery—curators, collectors, critics—are even farther gone than the artists themselves. The self-imposed rigors and limits of the professional approach to print making have become more important than picture making to so many people who have convinced each other that how it is done is of higher value than what is done, that the artform is being stifled by conservatives.

Glenn Merry's barn is a combination color studio, carpentry workshop and dance auditorium. It's like a Thrush Central for artists which he shares with his wife who teaches dance and serves as recurrent subject matter throughout his work. He has no darkroom, and this fact alone best defines his approach to photography. By eliminating an in-house lab, he has also eliminated most of the ordinary variables involved in producing a photograph. His film and its response are "givens" — limitations and guidelines with which and around which he must work.

Obviously all his work is done in the camera. Many of his prints are reshot portions of slides. These second or third generation images have, as everyone says as soon as they see them, a Seurat like quality by nature of the enlarged grain.

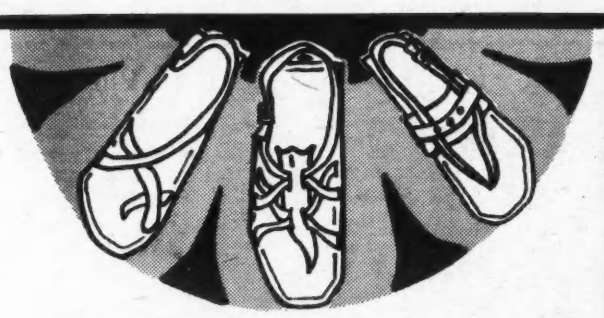
On top of this, Merry reshoots through filters to alter his color. There are those who would say this all sounds like a barnfull of gimmickry, but you can't write off something that works so well. What Merry does is a valid expansion of the medium, and the fact that he works so closely with the components of color photography makes every finished image totally his own. Most photographers *could* copy his techniques, but Merry's success was not so easily come by that anyone with a bellows set and a handful of gels could do what he does.

He also works in a medium he calls Polographs, which are prints made on Polaroid film without a camera. He uses a pinhole flashlight and color gels to draw patterns around contact printed color negatives or transparencies. In effect he paints with light. The finished products are very unlike any kind of traditional photograph, but Merry insists that experimentation does not invalidate an artwork unless the experiment has obviously failed. Having shifted his emphasis from finishing technique to creative technique and enforcing this decision by working in lab processed color transparencies or with unique image experimentations, Merry concentrates on the content and effect of each image. Techniques are his tools, and he will explain them if asked, but he prefers to deemphasize his methods in favor of the results' effect and validity.

Experimentation knows no bounds — especially for Glenn Merry who believes in an elemental relationship between artforms. Photography and dance combine as painting, but impressionist painting depends on photographic concepts. An easy and less philosophical combination is photography and sculpture as demonstrated by yet another facet of Merry's work, his light boxes. These are simple geometrically shaped wooden box sculptures with one side displaying backlit color slides. The box is not very important unto itself, but by containing the light source and acting as a three dimensional frame for the slides it becomes a contributing vehicle to this synthesis of art and craft. The final effect is art, primarily because of the choice of slides. They themselves are solid tones or regular patterns of smaller blocks of color. When it becomes difficult to describe something we say that it is "visual." Such is the case with Merry's light boxes. They are also fascinating, beautiful, saleable and fun to play with.

It's obvious that Glenn Merry does what he wants to do, and its is a remarkable and happy by-product that his finished works are irresistably saleable — to anyone who can afford to put up around $75. Marketability at the expense of integrity is common, but for someone like Merry, who makes a serious artistic attempt to use color as a contributing component of his art beyond the follow the numbers and make a pretty picture concept, to produce valid and successful photographs that can be understood and appreciated by people with bare walls and lots of money is genius.

His Panopticon showing, "Dinosaurs and Dancers," turned out to be one of the few color shows wih something both interesting and professional to contribute to the state of the art. Flowing dance forms and barely definable shapes — the products of Merry's imagination and experiments — were mixed with straight color shots that jarred the weary perception of those of us who have come to expect color photography to be just something uninteresting that happens to be in color. Color is a powerful ingredient in art. It must be worked with and not ignored because misuse or negligence will cause it to detract rather than contribute. Glenn Merry's prints work because of color and in his own terms he succeeds because all his manipulations are lost in the image effect of his works.



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Topless Radio

[Continued from page 1]

"Oh, no," Annette hastens to say. "That's too bad."

Bill's advice is inconsistent. He appears to sport a very flexible morality. He would have Annette make her boss, even though she betrays no intention of doing so. With Christine, a 24 yr. old divorcee with two kids, however, he has more conventional counselling to offer. She should not leave the West coast with her kids to be near her new flame in Connecticut.

Topless-less Boston

There are no radio stations at the moment in Boston which carry a two-way sex-talk show. The immediate cause seems to be that the Boston radio scene is dominated by corporate, chain-radio stations with successful formats that won't take the responsibility for programs as innovative as sex-talk shows, particularly in light of FCC pressures. But as Jay Williams of WVBF explains, there's no real demand here because Boston is a conservative market, leery of radical programming. Despite the illusion of progressivism that the substantial college audience in town provides, even Boston rock and roll shows are much tamer than those in California.

Jay Williams feels that a "fine target" for a sex-talk show would be an independent station that "can't compete with the big corporate ones like WBZ or RKO. Those who are doing well don't need a topless show."

"We have free-form programming so we definitely never seriously considered it," says Bill Freston of WNTN in Newton. "I'd tend to agree with the opinion that radio stations who are in some way desperate are the best bets to take a show on. There's definitely room for it in radio. There should be something for everybody. But it never seriously crossed our minds."

But, Paul Merschdorf of WCAS in Cambridge points out, it isn't those desperate stations that want sex-talk shows as much as big market radio. He cited the fact that most of the shows are aired in the top ten or twenty American markets. But Storer Broadcasting, which owns Bill Ballance's station, has started sex-talk shows in at least six of those markets. The corporations represented in the Boston market have stayed away.

Merschdorf said that Dick Clark Radioshows, Inc., which handles the Bill Ballance show, pushed it at a number of stations in Boston, but without any success. As for WCAS, "No, we haven't considered it," Merschdorf commented. "That sort of sensation side of broadcasting which counts on its shock effect is not for us. We're just a local, and would need a bigger market."

WPOP in Hartford created its own version of a Feminine Forum in late 1971. It was called "Women's Glib" and was discontinued last November 15, after almost a year on the air. When asked why the show was taken off the air, Bob Paiva of WPOP said, "It just ran its course. A show like that is just a programming technique, and it ran its course."

Paiva explained, however, that there was some pressure to discontinue the show, although not from the FCC. "Women's Lib," he said, "kept putting us down, and one lady in particular from a Junior Women's Club made it a project to get us off. She kept taping parts of the show, excerpting them out of context, and mailing the transcripts to our clients." WPOP, as a result, received many letters of complaint, including a number of them long after the show went off the air.

One of the excerpts that caused a great deal of furor was the show's Emcee Ed Clancy's comment during a discussion on incest, "The family that plays together stays together." In the context of the show, this comment was a joke, not a moral position, but Hartford women used it as one of the primary issues in their campaign against "Women's Glib."

"I'm not sorry it's off the air," says Paiva. "But I'm sorry we're required to bend to the pressures from women who never even listened to the show."

In talking about the show, Paiva seemed to have a strong sense for sex-talk shows as entertainment and not enlightenment. He feels it is wrong for an announcer in this kind of situation to pose as an authority. "I instructed Ed Clancy not to give advice. He was allowed to poke fun at things, it's not gracious, but I allowed him to poke fun. But if someone seemed to have a serious problem, Ed would advise them to go see a therapist or a doctor."

Paiva said that he had not used psychologists or counselors on the show. "We didn't bring a psychologist on. If you do, you're asking people to believe this man's word, which is silly, because even a phychiatrist can't tell you anything until you've been on his couch for a while and he knows you. Women's Glib was supposed to be entertaining, not to be taken seriously. One woman called up to say that her and her husband's thing was red satin sheets and spreading Vaseline on each other and squiggling around. If that's what they like to do, fine."

In one instance, WPOP's show had quite positive consequences. "We did a show on breast cancer and the American Cancer Society wrote us a letter commending us and saying that WPOP had done more to fight breast cancer than any of their literature."

Bill Shupert, Vice President of Programming and Operations at WAAB-AM in Worcester, travelled around and listened to three sex-talk shows before he created his own improved version, Dick Steven's "Feminine Forum," which is aired five days a week from 12:30 to 4:00 in the afternoon. That show appears to be the closest topless radio to Boston. The average age of the show's predominantly male listeners is 29.

"I wasn't impressed by the shows I listened to, and I think ours is better," says Shupert. "It's a question of tone. Let's take the word 'vagina', OK? Now, you can say 'vagina' (Shupert whispers it conspiratorially) or you can say 'vagina' (he says it in a normal speaking voice)."

Shupert says that the show's moderator is a 43 year old, happily married man who's been in the business for 20 years and who knows a put-on call when he gets one and he dumps it. Shupert himself is a father of four (8-15 years of age) and he is "not ashamed to have them listen to the show."

He's put family counselors and psychologists on the show and dealt with community pressures by meeting with clergymen and other concerned citizens.

Though it seems unlikely that any show with as flexible a format as a sex-talk show would possess a defined morality, Bill Shupert has tried to exercise some control. "We use the word 'penis', for instance," he explains, "but not 'cock'."

What seems likely at this point is that the National Association of Broadcasters, responding to pressures from the FCC, will begin to regulate itself, and dilute the topless shows presently thick with "obscenities." But, as Jay Williams mentioned, the FCC's irritation is itself just a reaction to a reaction. The whole issue of topless radio is not as hot and heavy as they would have it, and the FCC's disgust is not really a meaningful offensive on a major front, but just a way to keep the soldiers of Puritan morality employed and fighting.

Topless radio unquestionably provides many with a desired outlet. A woman called up towards the end of a Dick Steven's "Feminine Forum" on "Do you ever fake an orgasm to please your husband?" to tell Dick how relieved she was to know finally that she was not the only woman who did so. This is interesting. There are many people in this country whose sexual ignorance is an embarrassment to themselves and to others, and sex-talk shows may just supply them with very useful information.

But, alas, despite its air of liberation, topless radio is ultimately just another unproductive exhibition of ennuis, a giddy display of frights and secrets, a presentation which offers no real solutions to phoned-in problems . . . Just another in a long line of public exposures which, paradoxically, only confirms how much is hidden, feared, and unspoken in our lives. The show is a front, much like Sweden's reputation of sexual emancipation which hides a population of cheerlessly socialized individuals.

Topless radio is another symptom of the impulse to project outward what must be dealt with inward. Why do so many women have to call Bill Ballance and David Ambrose to confess to feigned orgasms instead of facing their husbands, as unthinkable as that may seem, and telling them? And, as for the men, why do they wait until their wives and lovers go on radio before they'll listen?

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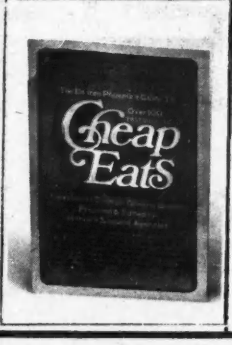

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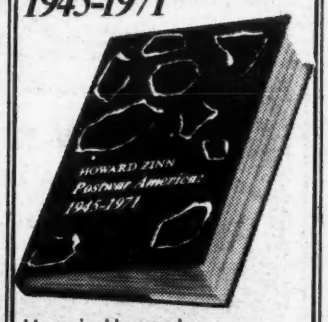

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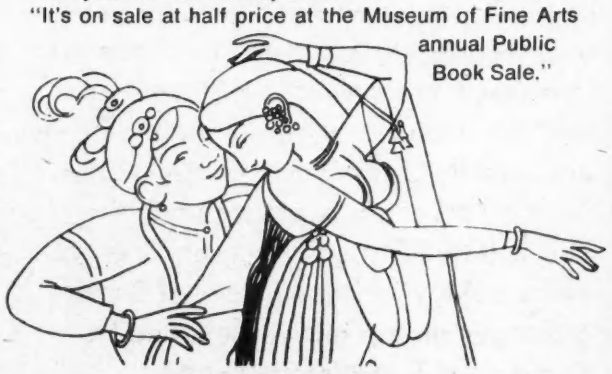

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Books: Pynchon's Eloquent Scramble

By Larry Duberstein

As the second section of Thomas Pynchon's novel *Gravity's Rainbow* opens, a handsome American soldier meets a winsome Dutch girl on the beach at Nice, wartime, 1944. If it sounds like a simple and pretty moment from a popular fiction, consider what it becomes in Pynchon's restless hands. They do not meet on the boardwalk or at the ice concession, they meet when Tyrone Slothrop rescues Katje Borghesius from the tentacles of an offshore octopus. Of course, both the octo and the girl are trained agents of a group studying Slothrop's pattern of sexual response for lines of correlation with the site and timing of German V-2 rocket firings. Katje, though working with British intelligence, is also former mistress of and operative for a Nazi rocket mogul named Weissman and it just so happens that it is Weissman's rocket, the 00000, which is the object of Slothrop's continental quest, simultaneously a quest for his own past (his role in a Pavlovian experiment done by Jamf at Harvard in Slothrop's infancy, prior to Jamf's return to German aeroscience) and a quest carried on separately by two other parties — a Herero tribesman names Enzian, who is another former lover of Weissman's, and Tchitcherine, a Russian and the legitimate white half-brother of Enzian.

This is how Pynchon works, like a mad freeform electrician tying in all his lines, fudging the connections with potent contrivance. It is both technique and theme in Pynchon's paranoid cosmos that "Everything is some kind of plot." Because the author obfuscates furiously and clarifies at his leisure, one reads the first hundred pages in utter confusion, then sails through the long middle with a growing sense of enlightenment and unity, before the book finally beaches on its own windy symbolism and the reader attains only a higher state of confusion.

The novel turns on the symbolism of the German V-2 Rocket and on the various ways people relate to it. It is primarily a symbol of death and the death-wish, bound to fall along gravity's rainbow arc, but it is also a phallic symbol whose feminine counterpart is the zero point at target center, so that in flight it is imaged "burning, toward a terminal orgasm". Both Slothrop's healthy American lust and Weissman's decadent old-world perversions are linked quite literally to the deathly firing of these rockets. Sex and Death, Book the Nth.

The V-2 is also emblematic of technological advances in general and as such is a measure of the brilliance which attends the decline of empires. Pynchon makes clear that German and U.S. history are one, that, in fact he is writing a symbolic history of the modern world and that the opening scene of the novel (in which London is evacuating under siege) is an apocalyptic keynote for the movement of the times. The War is a watershed in this history but the larger siege goes on beyond the war for those who argue, in the novel, that the war was simply a vehicle in a Walter Rathenau-styled vision of the postwar world as a "rational structure in which business would be the true, the rightful authority". If it is true that a rocket-cartel "that spans oceans and surface politics" rules the world and that the production of "real pain" is essential to the planned economy, then it is left to the outsiders, lonely missionaries like Enzian, Tchitcherine, and Slothrup, to battle in futility against the "Them" in Pynchon's ongoing paranoid division. The author falls shy of proclaiming the pessimistic view an historical truth, but he is in clear sympathy with fellow satirists like Heller, Barthelme and Vonnegut in deploring the logical positivism of the power elite. Reason, as Barthelme understated, has suffered "a partial discredit".

Pynchon touched on the same theme in *V.*, which is most memorable as a tricky novel of hanging out and getting by, and in *The Crying of Lot 49*, which is in no way memorable. *Gravity's Rainbow* is more serious, more disturbed, more informed (not to mention a lot longer, and *V.* was itself no marvel of condensation). In love primarily with his own sophistication, however, Pynchon would not write a simple doomsday fable. Alternatives and correctives to the cosmic paranoia are everywhere — in the existential suggestion that "nothing is connected" after all, that life is simply meaningless, in all that lusting and all those highs ('The party never stops in a Pynchon fiction, it just gets more decadent, like the world), in the Manichean possibility that there are two technologies vying, one for good (Enzian) and the other for evil (Weissman), and even in Weissman's pregnant pause before the final firing, where the minister of death yearns for love, something hopeful, away from "the cycle of infection and death." But Pynchon finds "nothing so loathesome as a sentimental surrealist" and won't be one: the final word, Weissman's Tarot, is "The World" and we are instructed to look for the culture of death in high places, at the controls.

Gravity's Rainbow is a big book, already hailed as a masterwork, the highest-priced novel in history (oh, those international literary-cartels). Its qualities are impressive and in a way overpowering. Pynchon knows so much, is so facile with the knowledge, and he writes nothing bland. Its vast and wordy vision will be compared to Nabakov and to Joyce, though it actually invites a more useful reference to Melville's *Moby Dick* in scope and concern. Like that novel, it takes as its secret ironic motto a perversion of the baptism — "In the name of the cathode, the anode, and the holy grid" — and makes that perversion the heart theme, the theme of destructive intellectual pride, man wrestling God for dominion. The imagery of whiteness (death), the reams of technologese, the quest motif (Pynchon appoints any number of Ahabs) in all its obsessive grandeur...it is almost as if in writing a book so excessively, so consciously "major", Pynchon purposely turned to the classic for footing. Even their flaws seem shared; the density, the obscurantism, the narcissistic indulgence and elaboration.

But for all of Pynchon's rich talent, there is something solid, religious, in *Moby Dick*, something flimsy in *Gravity's Rainbow*. His excesses are infinitely more frivolous than Melville's (likely on purpose) and his humor is much less natural. The incessant song-and-dance routines (in which life imitates not art but the entertainment industry) make a grating and overdone device and, like much of Pynchon's humor, are too forced to be funny. The phunny names are not very funny either and his obsession with worldliness is carried to predictable extremes (Must even the jello be black-market?).

Recognizably human moments rarely emerge from the diamond brilliance of the narrative. The excellent story of Pokler, a subtly blackmailed conscience-splayed Nazi engineer, is a special occasion and validates the rest in much the same way Jackson Pollack's early work validates the abstraction, showing that the artist is beyond our depth rather than below it; whether for better or worse is more his business, his cross. Still, Pynchon is left with the problem of a surface brilliance kept so lively that few of the showy vignettes stand out, there is no modulation. And in many ways the book is tiresome; it does go on.

Pynchon is the Fran Tarkenton of fiction, scrambling, scribbling madly for position, astonishing us with his agility and invention, broadening our sense of the game and its boundaries, but after all is said and done ending up with the same ball at the seme line of scrimmage, enemy of the mundane but also the master of wasted motion.

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Ever since TIME magazine published the above preview of Professor Kaufmann's new insight, the obvious question has remained unanswered. If decidophobia is the paralysis of our time, what is the alternative?
This book is the answer. Already hailed as *"a major landmark in modern philosophy"*(1) and *"nothing less than an original view of human happiness,"*(2) this is Dr. Kaufmann's *"most penetrating and important work."*(3)
His arguments deliver the impact of demolition charges. Love is "corruptible"; The Golden Rule "intolerable"; nobody "deserves" punishment; equality is "decrepit." But alienation is essential to attain the psychic energy and inner resources of The New Integrity.
Professor Kaufmann proposes a radically honest life of creative autonomy as the only constructive escape from the chains of guilt and justice.
(1) Prof. John G. Stoessinger (2) Herman Wouk (3) Prof. Elie Wiesel
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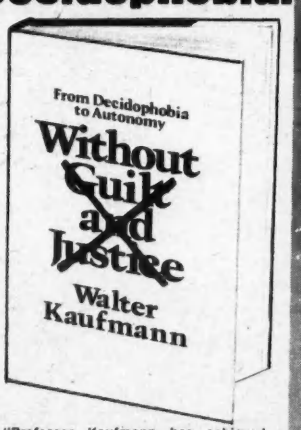

"Professor Kaufmann has achieved the seemingly impossible: to say something new and useful about ethics. Decidophobia, the fear of making decisions, is a pervasive characteristic of our time. The use Professor Kaufmann makes of the concept not only illuminates one important aspect of the human condition but also demonstrates how man can overcome this defect and achieve true human autonomy."—HANS J. MORGENTHAU, Professor of Political Science and author of *Politics Among Nations*, etc.
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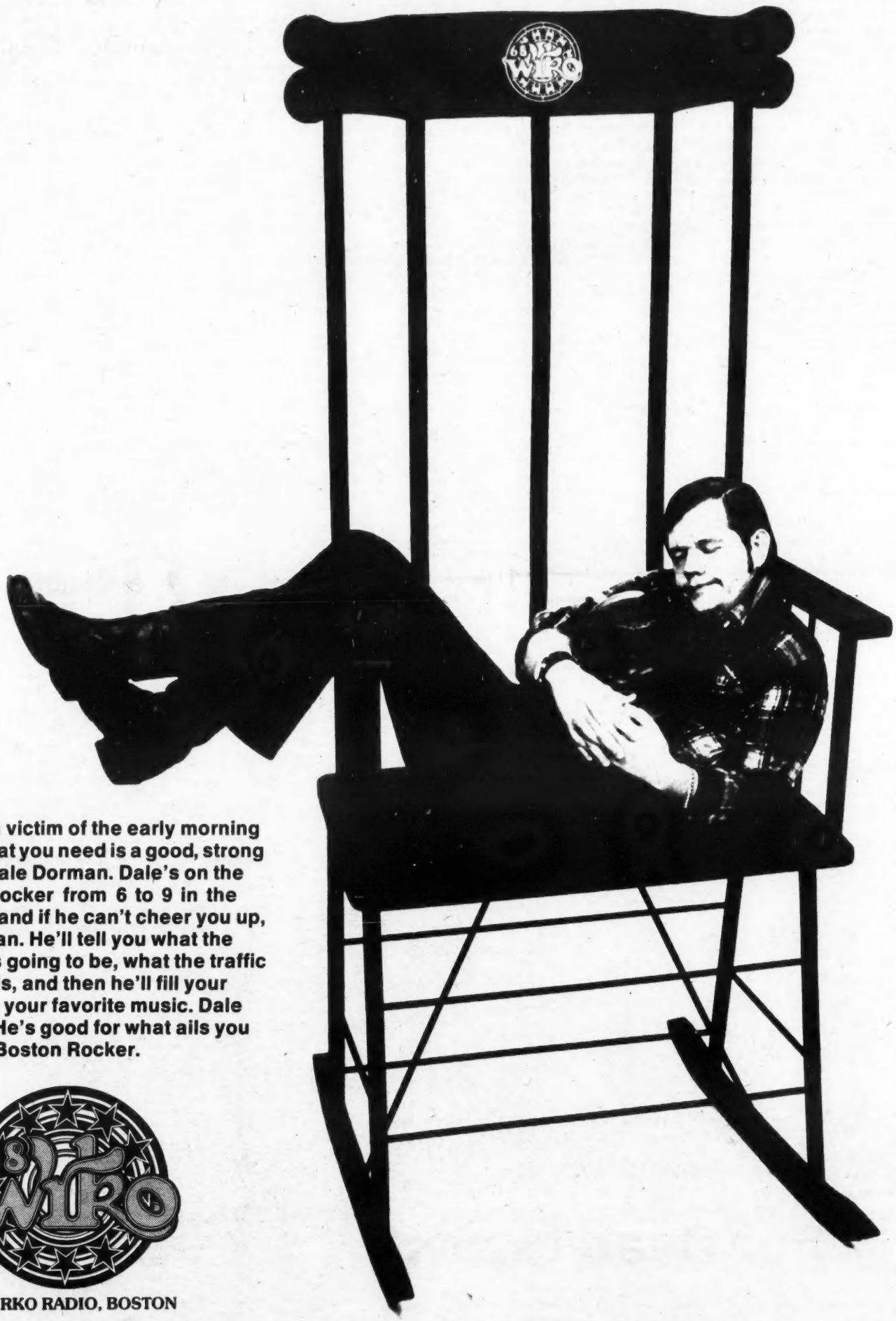

If you're a victim of the early morning blahs, what you need is a good, strong dose of Dale Dorman. Dale's on the Boston Rocker from 6 to 9 in the morning, and if he can't cheer you up, nobody can. He'll tell you what the weather's going to be, what the traffic situation is, and then he'll fill your head with your favorite music. Dale Dorman. He's good for what ails you ...on the Boston Rocker.

68/WRKO RADIO, BOSTON

T.V. Hot Dots

By Fred Barron

SUNDAY

11:00 (7) Camera Three — Part two of an interview with Leni Riefenstahl with excerpts from her 1936 documentary "Olympiad".
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Pacific Presentations Brings You

FACES With Rod Stewart

Ron Wood Ian McLagen Ronny Lane Kenny Jones

Special Guest

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WHERE IS THE WAR ON VD? Find out. 9 pm Repeated Saturday, 9 pm.

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A THREATENED PARADISE Man is doing it again. This time with pollution in Florida. 10 pm

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TONIGHT, THOSE WHO FOUGHT MEET THOSE WHO FLED! A special live TV debate. Viet Nam veterans in Boston confront draft deserters and dodgers in Toronto. **AMNESTY: BETWEEN US!** Live 9 pm

Wed., 11th

"HAMLET" Nicol Williamson in the 1969 film adaptation of Tony Richardson's London stage production. **FILM FORUM** 8 pm

Thursday, 12th

AL GREEN SINGS ON "SOUL!" An hour of original hits. 10 pm

Friday, 13th

CHANNEL 2

8:00 (2) America '73 — A look at the high cost of legal council including interviews with Melvin Belli, poverty program lawyers in Mississippi, and a pre-payed legal service for union members in Ohio.
8:00 (5) FILM — "Notorious" (1956) Directed by Alfred Hitchcock. With Ingrid Bergman, Cary Grant and Claude Rains. One of Hitchcock's best: about secret agents, spies, Nazi plotters and, of course, off-beat romance. Of course, you might not see this must see movie because there's a good possibility that it will be preempted by a sixth Knicks-Bullets basketball game.
8:30 (4) Hall of Fame — "The Small Miracle" by Paul Gallico ("The Snow Goose") With Vittorio de Sica and Raf Valone. A religious story, set in Italy (where else?) about a small boy who wants his sick mule to be miraculously cured at the crypt of St. Francis.
9:00 (2) Amnesty: Between Us — A debate on the amnesty question.
9:00 (56) FILM — "Goodbye Charlie" (1964) Directed by Vincente Minnelli ("Home From the Hills") With Tony Curtis and Debbie Reynolds. I wouldn't call this comedy off-beat exactly, but a story about a man who is reincarnated as a woman and then makes it with his best friend is a little out of the ordinary for your typical Debbie Reynolds/Hollywood comedy, don't you think? Oh yes, to top off this closet fantasy, it's also starring the all american boy, Pat Boone.
10:30 (2) Masterpiece Theatre (see Sunday)
11:30 (5) Madhouse 90 — Comedians do take offs on television football and medical shows.
2:30 (5) FILM — "Forever and a Day" (1943) Directed by Frank Lloyd ("The Divine Lady") With Ida Lupino, Charles Laughton, Claude Rains and Buster Keaton. One of those films made up of a series of vignettes held together by a thin thread. The cast and some fine writing makes it worth while.

THURSDAY

9:00 (7) Paul Benzaquin — Guest is critic and novelist John Lahr.
12:30 (56) FILM — "Master of Ballantrae" (1953) Directed by William Keighley ("The Adventures of Robin Hood") With Errol Flynn and Beatrice Campbell. A typical Flynn swashbuckler as he plays a Scottish nobleman fighting not only the British on his native soil but pirates in the West Indies. Lots of swords, secret passages, valor and tender hearts. Good action stuff.
4:30 (10) FILM — "Let's Dance" (1950) Directed by Norman Z. McCleod ("The Secret Life of Walter Mitty") With Fred Astaire and Betty Hutton. The plot — about a divorced couple's fight for child possession — is drippy, but who cares. Astaire is magnificent — a true artist, and almost everything he's in is worth seeing.
8:30 (7) Seven-Thirty — Scientists look at natural phenomenan: a volcano, an eclipse and an archeological dig.
8:00 (2) FILM — "Hamlet" (1969) Directed by Tony Richardson ("Tom Jones") With Nicol Williamson. Film adaptation of Williamson's pyrotechnical Hamlet which created such a controversy a few years ago. (see Tube Talk)
10:00 (44) Turning Points — The glorious bicycle as a way of preserving our national sanity. A look at the problems confronting bike riders in modern society.
11:00 (56) FILM — "Master of Ballantrae" (see 12:30 today)
1:35 (5) Alfred Hitchcock Presents — two tales of tongue-in-cheek terror: "Hitch Hike" and "Road Hog."

FRIDAY

9:00 (7) Paul Benzaquin — Women in the Power Structure: Where do they Stand?
12:30 (56) FILM — "The Wrong Man" (1957) Directed by Alfred Hitchcock. With Henry Fonda and Vera Miles. Certainly Hitchcock's heaviest film, if not his strangest. Instead of creating one of his brilliant fictions, Hithcock has turned to real life, basing the film on an incident in which an innocent man is accused of robbery. Powerful and chilling drama.
8:00 (2) Washington Week in Review
9:30 (2) Earthkeeping — The alienation of city life, with Lewis Mumford.
10:30 (5) What About Tomorrow? The social implications of scientific research into the laws of nature from the A-bomb to cancer research.
11:00 (38) FILM — "A Lesson in Love" (1953) Directed by Ingmar Bergman With Eva Dahlbeck, Harriet Andersoon and Gunner Bjornstrand. Though often overlooked because it wasn't heavy Bergman, this comedy about extra-marital relationships is one of his best films of the period; most likely do to the freedom of spirit that so many critics thought unworthy of such a filmmaker. It's a pretty funny film.
11:00 (56) FILM — "The Wrong Man" (see today at 12:30)
11:30 (5) In Concert — The Bee Gees, J. Geils Band and others.
11:30 (7) FILM — "Barabas" (1961) Directed by Richard Fleischer ("Compulsion") With Anthony Quinn and Jack Palance. This story of Barbabas — scripted by Christopher Fry — in unexpectedly good for a biblical epic. Done with intelligence if not spirit.
1:00 (4) Midnight Special — Bill Cosby, Taj Mahal, Ray Charles and Billy Preston.
1:05 (5) Screening Room — First of two programs celebrating the 75th Birthday of Sergei Eisenstein. (See Tube Talk)
2:35 (5) FILM — "Ugetsu" (1953) Directed by Kenji Mizoguchi ("The 49 Ronin") With Machiko Kyo. This Japanese film about a peasant who, amid civil war, deserts his family and falls in love with an apparition is a truly great film. On all levels, aesthetically and metaphysically, this fantasy is as pleasing as it is mysterious.
5:00 (5) Wide World of Sports.
7:30 (2) Coronation Street
8:00 (2) VD Blues (see Monday listings at 8:00)
9:30 (2) Towers of Frustration (see Monday listings at 9:30)
11:30 (5) FILM — "The Raven" (1935) With Boris Karloff and Bela Lugosi. This has nothing to do with Poe's poem of the same name, though Poe is indirectly involved in the story. A mad Doctor who loves Poe's writing, develops a torture machine. It's a good thing he didn't like A.A. Milne or the film might have been called "Winnie the Pooh."

Barry Gibb of the Bee Gees, appearing In Concert *Friday at 11:30 on channel 5.*

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CHANNEL 2

8:00 (2) America '73 — A look at the high cost of legal council including interviews with Melvin Belli, poverty program lawyers in Mississippi, and a pre-payed legal service for union members in Ohio.
8:00 (5) FILM — "Notorious" (1956) Directed by Alfred Hitchcock. With Ingrid Bergman, Cary Grant and Claude Rains. One of Hitchcock's best: about secret agents, spies, Nazi plotters and, of course, off-beat romance. Of course, you might not see this must see movie because there's a good possibility that it will be preempted by a sixth Knicks-Bullets basketball game.
8:30 (4) Hall of Fame — "The Small Miracle" by Paul Gallico ("The Snow Goose") With Vittorio de Sica and Raf Valone. A religious story, set in Italy (where else?) about a small boy who wants his sick mule to be miraculously cured at the crypt of St. Francis.
9:00 (2) Amnesty: Between Us — A debate on the amnesty question.
9:00 (56) FILM — "Goodbye Charlie" (1964) Directed by Vincente Minnelli ("Home From the Hills") With Tony Curtis and Debbie Reynolds. I wouldn't call this comedy off-beat exactly, but a story about a man who is reincarnated as a woman and then makes it with his best friend is a little out of the ordinary for your typical Debbie Reynolds/Hollywood comedy, don't you think? Oh yes, to top off this closet fantasy, it's also starring the all american boy, Pat Boone.
10:30 (2) Masterpiece Theatre (see Sunday)
11:30 (5) Madhouse 90 — Comedians do take offs on television football and medical shows.
2:30 (5) FILM — "Forever and a Day" (1943) Directed by Frank Lloyd ("The Divine Lady") With Ida Lupino, Charles Laughton, Claude Rains and Buster Keaton. One of those films made up of a series of vignettes held together by a thin thread. The cast and some fine writing makes it worth while.

THURSDAY

9:00 (7) Paul Benzaquin — Guest is critic and novelist John Lahr.
12:30 (56) FILM — "Master of Ballantrae" (1953) Directed by William Keighley ("The Adventures of Robin Hood") With Errol Flynn and Beatrice Campbell. A typical Flynn swashbuckler as he plays a Scottish nobleman fighting not only the British on his native soil but pirates in the West Indies. Lots of swords, secret passages, valor and tender hearts. Good action stuff.
4:30 (10) FILM — "Let's Dance" (1950) Directed by Norman Z. McCleod ("The Secret Life of Walter Mitty") With Fred Astaire and Betty Hutton. The plot — about a divorced couple's fight for child possession — is drippy, but who cares. Astaire is magnificent — a true artist, and almost everything he's in is worth seeing.
8:30 (7) Seven-Thirty — Scientists look at natural phenomenan: a volcano, an eclipse and an archeological dig.
8:00 (2) FILM — "Hamlet" (1969) Directed by Tony Richardson ("Tom Jones") With Nicol Williamson. Film adaptation of Williamson's pyrotechnical Hamlet which created such a controversy a few years ago. (see Tube Talk)
10:00 (44) Turning Points — The glorious bicycle as a way of preserving our national sanity. A look at the problems confronting bike riders in modern society.
11:00 (56) FILM — "Master of Ballantrae" (see 12:30 today)
1:35 (5) Alfred Hitchcock Presents — two tales of tongue-in-cheek terror: "Hitch Hike" and "Road Hog."

FRIDAY

9:00 (7) Paul Benzaquin — Women in the Power Structure: Where do they Stand?
12:30 (56) FILM — "The Wrong Man" (1957) Directed by Alfred Hitchcock. With Henry Fonda and Vera Miles. Certainly Hitchcock's heaviest film, if not his strangest. Instead of creating one of his brilliant fictions, Hithcock has turned to real life, basing the film on an incident in which an innocent man is accused of robbery. Powerful and chilling drama.
8:00 (2) Washington Week in Review
9:30 (2) Earthkeeping — The alienation of city life, with Lewis Mumford.
10:30 (5) What About Tomorrow? The social implications of scientific research into the laws of nature from the A-bomb to cancer research.
11:00 (38) FILM — "A Lesson in Love" (1953) Directed by Ingmar Bergman With Eva Dahlbeck, Harriet Andersoon and Gunner Bjornstrand. Though often overlooked because it wasn't heavy Bergman, this comedy about extra-marital relationships is one of his best films of the period; most likely do to the freedom of spirit that so many critics thought unworthy of such a filmmaker. It's a pretty funny film.
11:00 (56) FILM — "The Wrong Man" (see today at 12:30)
11:30 (5) In Concert — The Bee Gees, J. Geils Band and others.
11:30 (7) FILM — "Barabas" (1961) Directed by Richard Fleischer ("Compulsion") With Anthony Quinn and Jack Palance. This story of Barbabas — scripted by Christopher Fry — in unexpectedly good for a biblical epic. Done with intelligence if not spirit.
1:00 (4) Midnight Special — Bill Cosby, Taj Mahal, Ray Charles and Billy Preston.
1:05 (5) Screening Room — First of two programs celebrating the 75th Birthday of Sergei Eisenstein. (See Tube Talk)
2:35 (5) FILM — "Ugetsu" (1953) Directed by Kenji Mizoguchi ("The 49 Ronin") With Machiko Kyo. This Japanese film about a peasant who, amid civil war, deserts his family and falls in love with an apparition is a truly great film. On all levels, aesthetically and metaphysically, this fantasy is as pleasing as it is mysterious.
5:00 (5) Wide World of Sports.
7:30 (2) Coronation Street
8:00 (2) VD Blues (see Monday listings at 8:00)
9:30 (2) Towers of Frustration (see Monday listings at 9:30)
11:30 (5) FILM — "The Raven" (1935) With Boris Karloff and Bela Lugosi. This has nothing to do with Poe's poem of the same name, though Poe is indirectly involved in the story. A mad Doctor who loves Poe's writing, develops a torture machine. It's a good thing he didn't like A.A. Milne or the film might have been called "Winnie the Pooh."

Barry Gibb of the Bee Gees, appearing In Concert *Friday at 11:30 on channel 5.*

"WHAT A GIFT FOR THOSE WHO MISSED THEM—AND WHAT A JOY FOR THOSE WHO REMEMBER! These gems sparkle with the gifts of all involved!"
—Judith Crist, New York Magazine

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MAX LIEBMAN'S "TEN FROM YOUR SHOW OF SHOWS"
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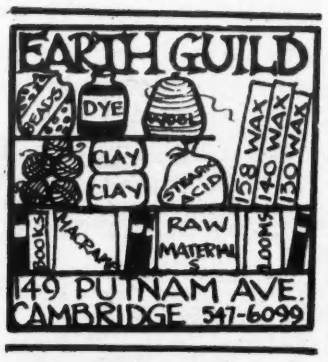
Produced and Directed by MAX LIEBMAN



THE OPERA COMPANY OF BOSTON 1973
Sarah Caldwell, Artistic Director
Weill/Brecht
THE RISE AND FALL OF THE CITY OF MAHAGONNY
April 13,& 15 at 8:00 P.M.
Orpheum Theater
413 Washington Street
Boston, Massachusetts
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172 Newbury Street
Boston, Massachusetts 02116
617 267-8050

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Next to Holiday Inn at Government Center / 227 2727
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Charles cinema
Rudolf Nureyev? Margot Fonteyn
"I Am A Dancer"

Starts Wednesday
Ludwig.
He loved women. He loved men.
He lived as controversially as he ruled. But he did not care what the world thought. He was the world.
From Luchino Visconti, the director of "The Damned" and "Death In Venice."
Once again your eyes will be opened.

Visconti's "ludwig"
(THE MAD KING OF BAVARIA.)
MGM presents A film by LUCHINO VISCONTI starring HELMUT BERGER, TREVOR HOWARD, SILVANA MANGANO and ROMY SCHNEIDER as Empress Elizabeth in "LUDWIG" Original Screenplay by LUCHINO VISCONTI and ENRICO MEDIOLI Produced by UGO SANTALUCIA, Directed by LUCHINO VISCONTI, TECHNICOLOR® PANAVISION®
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Separate Late Night Show, Friday at 11:45 p.m.
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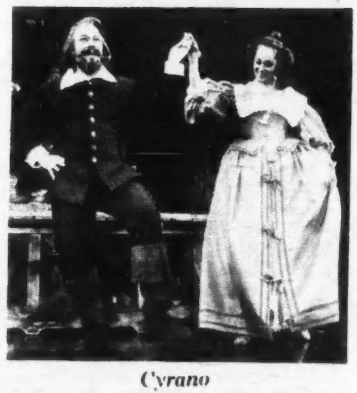
Ins and Outs

Arlo

Indian art



Cyrano

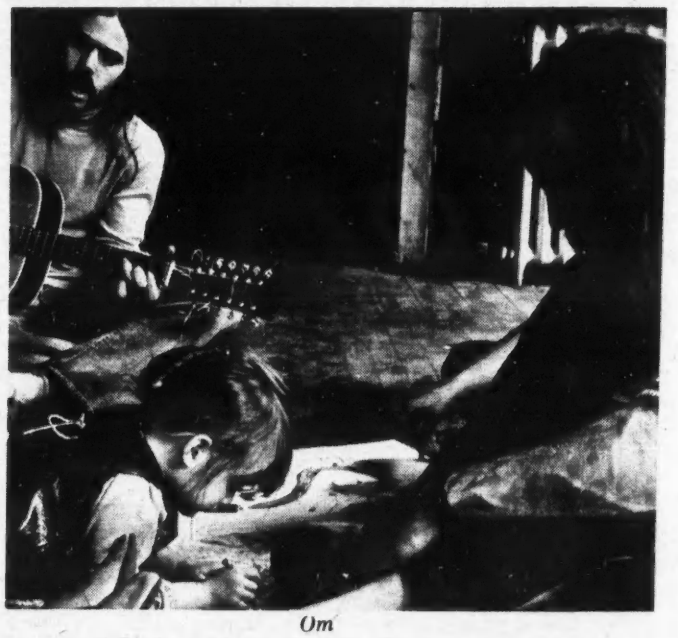
You perhaps remember when Newport was in Rhode Island. Well, technically the city still is, but last year its most famous product, the Jazz Festival, was moved to New York. This summer, friends, have we got a surprise for you — Newport is going to be in BOSTON. The New England branch of the 1973 Newport Jazz Festival will be held Friday and Saturday, July 27-28, with such stellars already lined up as Ray Charles, the Staple Singers, Rahsaan Roland Kirk, Stevie Wonder and Charles Mingus. The New York festival will be expanded to include ten days and nights, June 29 through July 8, but New England jazz buffs can stay close to home and hear the best of it at Fenway Park. Program information may be obtained by writing to 121 Newbury St., Boston, 02116.

Peter finally captures the Wolf at the BOSTON BALLET matinee, the MUSIC HALL, Sunday (April 8) at 2:30 p.m. . .On TV today you can catch the second half of a pilot series on natural food cooking. Just tune in to WGBH, Channel 2 at 7:45 p.m. . .ARLO GUTHRIE is coming to town on Wednesday at the MUSIC HALL. . .The Rudolf Nureyev-Margot Fonteyn film "I Am A Dancer" will open in Boston on April 11 at the CHARLES THEATRE. . .A major one-man show of paintings and lithographs by FRITZ SCHOLDER, a foremost American Indian painter, will open at M.I.T. on Friday, April 13. Thirty-four paintings and thirty lithographs done by the artist between 1967 and now will be on view in the Hayden Gallery. . .JUNG ON FILM, an interview with C.G. Jung made by the B.B.C. will be shown of Friday at 8 at the FIRST CONGREGATIONAL CHURCH on Garden and Nason Streets in Cambridge. . .Other film specials include LA GUERRE EST FINIE at EMERSON HALL, Harvard, on Thursday and Friday at 8; REBEL WITHOUT A CAUSE at PROJECT ALTERNATIVES, 64 Harvard Ave. in Allston, on Wednesday at 7:45; and the original KING KONG every night at the CAMBRIDGE FOLK AND TALE HOUSE, off Central Square in Cambridge. . .

What else? Well, there's HUMBLE PIE at the ORPHEUM on Tuesday — though FOGHAT, which was supposed to be on the bill, won't be able to make it due to what they call a "delay in immigration procedures". . .Probably the strangest music event of the week will be at SYMPHONY HALL on Thursday starting at 7:30 when RANDY NEWMAN, SANDY DENNY and MARTIN MULL will appear on the same stage. . .Then only a day later, same place, TOM RUSH will be in town for a concert at 8 on Friday. . .Theatre openings this week include THE KILLING OF SISTER GEORGE performed at the HUB THEATRE CENTRE beginning April 12. . .PIRATES OF PENZANCE by Gilbert and Sullivan (that's right, Gilbert *and* Sullivan) will open at BOSTON UNIVERSITY on April 13. . .The OM THEATRE WORKSHOP of Boston plays something called "Towards the One" every Sunday from 2 to 4 p.m. at the BOSTON CENTER FOR THE ARTS. It is "a participatory theatre event which emphasizes creative play in the exploration of family process. . ." And don't forget CYRANO at the COLONIAL, which continues here until April 21, held over one week past its original commitment. The new musical has been booked into the Palace Theatre in New York for its Broadway opening in late April. . .

The OPERA COMPANY OF BOSTON furnishes Kurt Weill's "Rise and Fall of the City of Mahagonny" on Friday evening and again next Sunday at the ORPHEUM THEATRE. . .An exhibition of rockscapes called MOUNTAINS OF THE MIND continues until April 15 at the FOGG Museum. . .And entry forms for "Click", an exhibition of photography by young New Englanders 18 years old and under are being accepted until Tuesday, April 17 by BOSTON CENTER FOR THE ARTS, 539 Tremont St. For information call 426-5000.

Ever wonder what the Back Bay used to look like, before the Time of the Falling Glass? Forty photographs dating from 1850 are on display in the lobby of the Prudential Tower Building, now through the 13th. The exhibit includes pictures of the Construction of Commonwealth Avenue (a fit subject for a painting or a poem as well, surely), the new Old South Church, the S.S. Pierce Building, the old New Museum of Fine Arts, the Temple of Womens Liberation, and horse-drawn vehicles on Boylston Street. There is no admission charge, either. A free view of gasoline driven vehicles being ticketed/towed away from Boylston Street is also being organized by the old new B.P.D.



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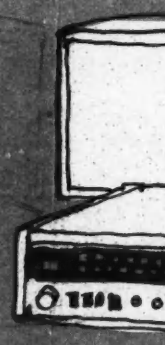

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MIT/CAMBRIDGE – 95 VASSAR STREET – 864-HIFI
DEDHAM – ROUTE ONE NORTHBOUND – 329-HIFI
FRAMINGHAM – ROUTE NINE – 872-HIFI

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Art Listings

GALLERIES

AINSWORTH GALLERY (542-7195)
42 Bromfield St., Boston
Boston Museum School Exhibit

ALIBRANDI BOTTEGA (266-0366)
223 Newbury St., Boston
Group show: space paintings, environmentals, cray-pas, pen and inks.

ART/ASIA GALLERY (661-1596)
8 Story St., Cambridge
Mezzotints and lithographs by Yozo Hamaguchi.

ALPHA GALLERY
121 Newbury St., Bos. (536-4465)
Tues-Sat: 10-6
Paintings, drawings by Robt. Bermelin.

ARLINGTON ST. CHURCH
355 Boylston St., Bos.
Paintings by Ruth Sargeant

THE ART HOUSE: A NIGHT GALLERY
302 Newbury St., Boston
Mon-Sun: 7-10 pm
Reasonably priced artwork by promising Boston artists.

ART INSTITUTE OF BOSTON
700 Beacon St. (262-1223)
M-F, 9-5; M, W, TH 5-7
Russell Aharonian: surfyrical erotic art.

BERMAN-MEDALIE GALLERY
10 Austin St.
Newtonville Sq. (969-6264)
Tues-Sat: 10:30-5.
Still Lifes and Landscapes: Color etch-Silkscreens by Norio Azuma.

BOSTON ATHENAEUM
10½ Beacon Street
Group show: surface ripples.

BOSTON CENTER FOR THE ARTS
539 Tremont St. 423-3629.
Spring Exhibit by Boston Visual Artists Union.

BOTOLPH
44 Brattle St., Cambridge. (868-6967)
Mon-Sat, 10-6. Drawings, watercolors by Tomie dePacia. Valentine Revival by the Wainwrights.

BRENTANO'S (262-4360) at the Pru
9:30-9; Saturday till 6
Original graphics by European and American Artists.

CAMBRIDGE ART ASSOCIATION
23 Garden St., Camb. (876-0246)
Tues-Sat, 10:30-5:30; Sun, 2-6.
Paintings by Carl Nelson.

CAMBRIDGE ST. ARTISTS COOP
1287 Camb. St., Inman Sq., Camb.
Tues- Sat 1-5. (354-3801).
Art by the Young; exhibition of works by students of Elma Lewis School.

CENTRE ART GALLERY
195 Harvard St., Brookline. (232-4354).
Expressionist oils by John Cordich

CHILD'S GALLERY (266-1108)
169 Newbury St.
Mon-Fri 9 to 5.
The best of modern art in paintings and sculpture. Pen and ink drawings of Boston by Racket Shreve.

COMMUNITY CHURCH ART CENTER
565 Boylston St., Boston (266-6710)
Recent paintings by Emily Kudish.

CONCOURSE GALLERY, STATE ST. BANK 225 Franklin St., Boston.
James Hendricks, recent abstract paintings.

COPLEY SOCIETY (536-5049)
158 Newbury St.
Lonny Schiff, pastels and prints

CRYSTAL ART GALLERY
24 Newbury St., Bos. (267-7373)
Hours: Mon-Sat. 10-9, Sun 11:30-5:30.

DICKELMAN GALLERY
2325 Mass. Ave., Camb. (868-5404)
Tues.-Sat., 10-5:30
Crafts exhibit and sale.

ELEMENTS (876-0170, 7084)
861 Main St., floor 2, Cambridge
Mon-Sat, 11-6
Jamie King, stained glass; Richard Sauer weaving.

THE GALLERIES
464 Washington St., Wellesley
10-5:30 Daily (235-8296)
Bruce Elliot graphics, Marji Greenhut ceramics, Harriet Brisson sculpture.

THE GALLERY
303 Columbus Ave., Bos. 267-4020.
Mon-Sat: 9:30-6:30.
Works by major black artists.
Paintings by Arnold Hurley.

GRAPHICS I & GRAPHICS II
168 Newbury St., Bos. (266-2475)
Mon-Sat: 10-6.
Realist group show, including "Urban Landscapes" by Estes.

GROPPER ART GALLERY
1768 Mass. Ave. Camb. (354-1130)
Tues-Fri, 1 to 5.
19th and 20th Century works.

GUILD OF BOSTON ARTISTS
162 Newbury St, Bos. (536-7660)
Tues-Sat: 10-5.
Paintings of New England by Lee Winslow Court.

GREEN DOLPHIN GALLERY
59 Long Wharf (742-2998)
Wed-Sat: 11:30-5:30, Sun: 1-6.

HARCUS-KRAKOW GALLERY
167 Newbury St., Bos. (262-4483)
Tues-Sat: 10:30-5:30
Pre-Columbian art: tapestries, ceramics, body ornaments.

HELEN BUMPUS GALLERY
Duxbury Free Library, St. George St., Duxbury.
Weekdays: 10 am-9 pm. Sat: 10-6.
American Impressionists.

JOAN PETERSON GALLERY
561 Boylston St., Bos. (262-9492)
Mon-Fri, 10-5.
Cabot Lyford sculpture.

KANEGIS GALLERY
244 Newbury St., Bos. (267-6735)
Tues-Sat, 10:30-6.
Group show: Stoltenberg, Graziani, Beckmann.

KENNEDY BEACON HILL GALLERY
40 Joy St., Boston.
Recent paintings by Jim Chisholm and Eric Schnikwald.

LAUGHING ALLEY
592 Comm. Ave., Bos. (262-6526)
Pottery, silver, leather, silkscreens, bead weaving.

MAIN ST. GALLERY
863 Main St., Cambridge. (492-2900)
Mon-Fri, 11-5
Columbian wall hangings.

MEETING HOUSE GALLERY
119 Mt. Vernon St. at Charles Boston (742-0450).
Permanent collection of fine religious art.

MIRSKI GALLERY
166 Newbury St. (lower level).
Paintings of the Old West, Indian and Eskimo art.

NATIONAL CENTER OF AFRO-AMERICAN ARTISTS
Elma Lewis School, 122 Elm Hill Ave. Roxbury (442-8820)
Ancestral Vibrations: African art for young people.

NEW CITY HALL
1 City Hall Sq. (722-4100 x 496)
Mon-Fri, 10-4; Sat 10:30-3:30.
Spectacular show: the Direct Vision.

NIELSEN GALLERY
179 Newbury St., Bos. (266-4835)
Mon-Sat: 10-5.
Graphics by Ben Nicholson and Henry Moore.

OLD PRINT AND FRAME SHOP
42 Bromfield St., Boston. (542-7195)
Conrad Guertin serigraphs.

ORIGINS
134 Newbury St., Bos. (267-7249)
Ancient & primitive are plus Indian art.

PARKER STREET 470
470 Parker St., Bos. (442-1251)
Tues-Sat, 10:30-6.
Recent paintings by Neil Welliver.

PASSIM BOOKSHOP & COFFEESHOP
47 Palmer St., Camb. (492-7679).
Mon-Thurs: 12-11:30 Fri.-Sat: Noon-12:30 am.
Pat Walace paintings.

PERSPECTIVES
1168 Mass. Ave., Camb. (864-4980)
TUES-SAT, 11-6
Neon sculpture by Joe Augusta.

PUCKER-SAFRAI GALLERY
171 Newbury St., Bos. (267-9473)
Mon-Sat: 10-5
Picsso's Suite 347: intaglio prints.

SCHUSTER GALLERY
134 Mt. Auburn St., Camb. (876-1939)
Tues-Fri. 9:30-5:30, Sat. 9:30-5.
"Gallery Artists."

SHORE GALLERIES
8 Newbury St., Bos.
Paintings by Lawrence Sisson.

EDNA STEBBINS GALLERY
Zero Church St., Camb.
Paintings by Lewis Bryden.

STONE SOUP
A gallery of the arts and such. Original paintings, antique prints, hand crafts, things from China. 313 Cambridge St., Beacon Hill Tues-Sat., 12-7. 523-9481.
Works by Paul Paloumbi.

TEN ARROW GALLERY (876-1117)
10 Arrow St., Cambridge
Mon-Sat. 10-6.
"Made of Metal" sculpture, tools, jewelry.

SWETZOFF GALLERY
3 Meriam St., Lexington
Mon-Fri, 10-6: Sat. 10-5
Iso Papo, watercolors and drawings.

MUSEUMS

BOSTON PUBLIC LIBRARY (536-5400)
Wiggin Gallery, Copley Square
Daily 9-9, Sat. 9-6; Sun. 2-6
"Impressions," contemp. graphics
Prints from Georgian England.

BROCKTON ART CENTER (1-588-6000)
Fuller Memorial, Brockton
Tues-Sun, 1-5 pm. Admission $1, children under 16 free.

BUSCH-REISINGER MUSEUM
29 Kirkland St., Camb. (495-2338)
Permanent collection of German art, Scandinavian art in all media, dating from Middle Ages to present. Open Mon-Sat 9-5. FREE.

CHILDREN'S MUSEUM (522-5454)
59 Eliot St., Jamaica Plain
Mon.-Fri. 11-5; Sat., Sun. and holidays 10-5. Admission $1.25, children under 16, 75c.

DECORDOVA MUSEUM
Sandy Pond Rd., Lincoln 259-8355; open Tues-Sat, 10-5.
open Tues-Sat, 10-5. Admission $1; under 17 free.
Spectacular permanent collection, including works by most of New England's major artists. Boston Printmakers' Exhibition.

FOGG ART MUSEUM (495-2387)
32 Quincy St., Camb.
Mon.-Sat., 9-5; Sun. 2-5
Chinese sculpture, Italian primitives, French 19 C. paintings, European prints. FREE. Pre-Raphaelite, Early French Symbolist Art. Master Prints: great photography.

GARDNER MUSEUM
280 The Fenway (566-1401).
Authentic Venetian palace w/courtyard
TUES 1-9:30, WED-SUN 1-5:30. Classical tunes TUES at 8, THURS and SUN at 4. Info: 734-1359.

HAMMOND MUSEUM
Hesperous Ave., Gloucester.
Medieval Castle featuring Gothic, Romantic, Renaissance.

INSTITUTE OF CONTEMPORARY ART
137 Newbury St. (266-5151).
On tour: photos by Bill Arnold.

LONDON WAX MUSEUM 179 Tremont St., Boston. Open 7 days a week (542-6882) 38 scenes, 125 Tussaud wax figures.

MUSEUM OF THE AMERICAN CHINA TRADE 215 Adams St., Milton. This museum is devoted to America's relations with China. Located in the historic Captain Robert Bennet Forbes House.

MUSEUM OF FINE ARTS
479 Huntington Ave. (267-9300) x 220, 221) Tues. 10-9; Wed-Sun: 10-5. $1. Tues eves, 5-9, FREE Sun, 10-1; 50 cents. Members and kids under 16, FREE.
17 Century Prints (Print Coridor); in American Decorative Arts. Views of the American City and Life in the City (Print Corridors). Color photos by Eliot Porter. A Visitor's Orientation Center (EE); Reflective Moments by Lois Malliou Jones (DD)
Paracas and Nasca Textiles (T-1).
Art of Sumer and Akkad; Color Field Paintings by Jules Olitski (AA, BB, AA).

MUSEUM OF SCIENCE (742-1410) Science Park (Lechmere line) MON-THURS, 10-5; FRI, 10-10 SAT 10-5; SUN 11-5. Admission; $2 adults, $1 for ages 5-16 and over 65; half-price FRI night.

MUSEUM OF TRANSPORTATION
15 Newton St. Larz Anderson Park, TUES-SUN., 10-5.
Brookline (524-6630).

NEW ENGLAND AQUARIUM (742-8830)
Central Wharf, Atlantic Ave. M-F, 9-5; S, S, holidays; 10-6; $2 adults; $1 under 15, under 5, FREE.

WORCESTER ART MUSEUM
55 Salisbury St., Worcester (752-4678)
Tues-Sat: 10-5; Sun and holidays: 2-6.
Tues till 10: FREE.

PHOTOGRAPHY

BOSTON FILM CENTER
25 Church St., Boston; Mon-Sat 11-6
Photos by Alan Metnick.
"Red Blooded Americans," photos by Jerry Berndt.

GARRETT-QUEEN GALLERY
67 Long Wharf (723-3535).
Wed-Fri, 7-10 pm; Sat, Sun 10-5
Images of Iceland by Vallarino.

IMAGEWORKS GALLERY
63 Rogers St., Camb. (661-3737).
Mon-Thurs, 9-9; Sat 9-4, Sunday 1-4
"The Grand Tour" by Amelia Bent Burnett.

OFF-THE-SQUARE GALLERY
52 Boylston St., Camb.

PANOPTICON
187 Bay State Rd., Bos. (267-8929)
M-F, 10-6; SAT. 11-3
"Dinosaurs and Dancers," photos by Glenn Merry.

PEOPLE'S GALLERY
188 Prospect St., Cambridge (354-9490)
Hours 2-4, 7-10; Sat 1-6.

PHOTOGRAPHERS' WORKSHOP
647 Mt. Auburn St., Watertown (926-4573). Mon-Sat. noon-10. Gallery, rental darkroom, courses.
Lynn Swigart photographs.

POLAROID GALLERY
549 Technology Sq., Camb.
"A Dissertation in Medieval History" by Phillip Burnham.

PROJECT INC.
141 Huron Ave., Camb. (491-0187)
Continuous exhibitions and workshops. 9:30-5. April 14: David Askevold.

SIEMBAB GALLERY OF PHOTOGRAPHY
162 Newbury St., Bos. (262-0146).
Tues-Sat: 10-5:30.
Photos by Arthur LaZer.

ADDISON GALLERY
Phillips Academy, Andover
Robert McDonald, drawings and collages.

— SCHOOLS AND UNIVERSITIES —

BOSTON UNIVERSITY
School of Fine Arts Gallery
855 Comm. Ave., Mon.-Sat., 10-4
Master of Fine Arts show.

Sherman Union Gallery
775 Comm. Ave., 2nd floor
Images of the contemporary American woman.

BRANDEIS UNIVERSITY
Rose Art Museum, Waltham
Tues-Sat: 10-5. Tues-Sun. 15- (394-6000 x 224) Paintings by David Sharir, outstanding Israeli artist.

GARLAND JR. COLLEGE
413 Comm. Ave. (266-7385) Bruce Kinch: great photos of his Florida vacation.

HARVARD UNIVERSITY
CARPENTER CENTER
19 Prescott St., Camb.
GUND HALL, SCHOOL OF DESIGN
Paintings by Suzanne Hodes, Arnold Trachtman.
PEABODY MUSEUM
"American Indian Art," 1920-1972

MASS. COLLEGE OF ART
Longwood Gallery
364 Brookline Ave., Boston
Spectacuar show: Audubon's ReVenge.

MIT
HAYDN GALLERY
Mon-Fri., Sat. 1-5.
Sculpture by Harold Paris-Souls.
Fritz Scholder, paintings and lithographs.
HAYDEN CORRIDOR
Light Seven: 85 photos.
CREATIVE PHOTOGRAPHY GALLERY
120 Mass. Ave.
Photographs by George Thomas.

MUSEUM SCHOOL
230 the Fenway
Student photography.

UMASS BOSTON (542-6500 x 632)
100 Arlington St.
Asemblages by John Baker

PINE MANOR COLLEGE
400 Heath St., Chestnut Hill
Sculpture by David Kibbe.

TUFTS UNIVERSITY
Cohen Arts Center, Medford
Robert Shure sculpture.

UMASS BOSTON
100 Arlington Street
Imageworks photography.

WELLESLEY COLLEGE
Jewett Arts Center, Wellesley
Highlights from the College collection.

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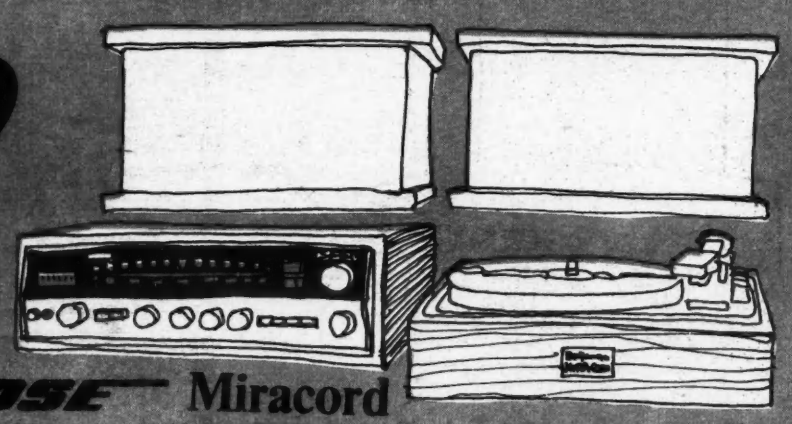

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WORCESTER – 279 MAIN STREET – 756-HIFI

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Film Listings

Boston

These listings are compiled almost a week before theatre bookings are finalized. New shows are often scheduled with little advance notification. Please call the theatre before steppin' out.

ABBEY CINEMA I (262-1303)
600 Comm. Ave. across from BU
Save the Tiger
2:15, 4:10, 6:10, 8, 9:45

ABBEY CINEMA II (262-1303)
600 Comm. Ave. across from BU
The Cheerleaders
2, 3:30, 5, 6:30, 8:15, 9:45
Sts. Wed:
Godspell
2, 4, 6, 8, 10
Fri. Sat.: 1, 3, 5, 7, 9, 11

ALLSTON CINEMA (277-2140)
214 Harvard Ave.
Cinema One:
Cabaret 7, 9:30
Mat. Sun. and Tues. at 2
Sts. Wed:
Shamus
2, 4, 6, 8, 10
Midnite show Fri, Sat.
Cinema Two:
World's Greatest Athlete
6:30, 8:30
Mats. Sun. at 1:30, 3:30; Wed. 2
Sts. Fri:
Gone with the Wind
7:30; weekend mat. 1:30

ASTOR (542-5030)
176 Tremont St.
Cabaret
12, 2:15, 4:30, 6:45

BEACON HILL (723-8110)
1 Beacon St.
Sts. Wed:
This Is Cinerama
Call theatre for times

CENTER (426-0889) 688 Wash. St.
Evil Knievel
Girls on the Road
Sts. Wed:
Seduce a Playboy
Office Girls
Call theatre for times

CHARLES (227-2832)
196 Cambridge St. nr. Holiday Inn
Poseidon Adventure
2, 4, 6, 8, 10
Sts. Wed:
I am a Dancer
(Reserve Seat Engagement)
Weekdays: 8, Sat. 2, 6, 8, 10
Sun: 2, 5, 7, 9; Wed: 2

CHARLES EAST (227-2727)
196 Cambridge Street
The Effect of Gamma Rays On Man-in-the-Moon Marigolds
1:30, 3:30, 5:30, 7:30, 9:30

CHARLES WEST (227-2727)
196 Cambridge Street
Discreet Charm of the Bourgeoisie
1:45-9:45, every 2 hours

CHERI COMPLEX (536-2870)
Dalton St. nr. The Prudential Center
Heartbreak Kid
1, 2:45, 4:30, 6:15, 8:10, 10
Sun: 1:30-9:30, every 2 hours
Sleuth
Daily: 2, 5, 8
Fri, Sat: 1, 4, 7, 10
Cries and Whispers
2, 4:45, 7:30, 9:30

CINEMA 733 (266-0343)
Boylston St. by Paul's Mall
Sts. Wed:
Last Tango in Paris
(Reserve Seat Engagement)
2, 8; Fri, Sat: 2, 7:30, 10
Sun: 2, 5, 8
Class of '44
Call theatre for times
Sun-Mon:
Dr. Zhivago
1, 4:30, 8:15
Tues-Wed:
Last Picture Show
2:35, 6:15, 10
Virgin and the Gypsy
1, 4:35, 8:25
Thurs-Fri:
Everything You Wanted to Know About Sex
3, 6:35, 10:15
Candy
1, 4:30, 8:10
Fri, Sat. at Midnight
Yellow Submarine
Sat, Sun:
Z
4, 8
Garden of the Finzi-Continis
2:15, 6:15, 10:10

EXETER (536-7067)
26 Exeter St. btw. Newbury & Comm. Ave.
Caesar and Rosalie
2, 3:45, 5:40, 7:30, 9:20

GARDEN (536-9477)
19 Arlington St. opp. The Public Garden
Deliverance
6, 8, 10
Sat, Sun: 2, 4, 6, 8, 10

GARY (LI 2-7040)
131 Stuart St. nr Tremont
The Godfather
11, 2, 5:15, 8:30
Sun: 1:30, 4:45, 8
Sts. Fri:
Five Fingers of Death
Call theatre for times

KENMORE SQUARE (262-3799)
654 Beacon St. in Kenmore Sq.
Two People
2:15, 7:30, 9:20
Weekend mats: 4, 5:45

MUSIC HALL (423-3300)
268 Tremont St. nr. Stuart
Closed this week

PARAMOUNT (HU 2-4820)
555 Wash. St. opp. Raymond's
Waitstax
9:30, 11:15, 1, 2:45, 4:30
6:15, 8, 9:45
Sun: first show at 1

PARK SQUARE (542-2220)
31 St. James Ave. across from Greyhound
Sun-Tues:
Monkey Business
3, 6, 8:45
The Circus
4:30, 7:30, 10
Wed-Thurs:
On the Waterfront
7:30
Wild One 6, 9:30
Sts. Fri:
Duck Soup
6, 8:30, 11
Weekend mats: 1, 3:25
Horsefeathers
7:15, 9:45
Weekend mat. 2:10
Midnite Fri, Sat.
Private Parts

PARIS (267-8181)
841 Boylston
Hurry Up or I'll Be Thirty
2, 4, 6, 8, 10
Call FRI for new feature.

PI ALLEY (CA 7-6676)
237 Washington St. opp. Old State House
Slither
1, 2:35, 4:25, 6:15, 8:05, 9:55

PRU CINEMA (262-6200)
903 Boylston St. opp. Pru
Adult Features (continuous)

PUBLIX CINEMA (482-1288)
661 Wash. St. nr. Boylston St.
Sun-Tues:
Rio Lobo
Cat of Nine Tails
Wed-Sat:
Dollars
In the Public Eye
Sun-Tues:
Blue Water, White Death
Call theatre for times.

SACK 57 (482-1222)
200 Stuart Street
Cries and Whispers
10, 11:30, 1:15, 3, 4:45, 6:30, 8:15, 10
The Sound of Music
10:30, 2, 5:15, 8:30
Sun: 2, 5:15, 8:30
Sts. Wed:
Scarecrow
Call theatre for times

SAVOY I (426-2720)
539 Wash. St. nr. Raymond's
Five Fingers of Death
10-10, every 2 hours
Sun: 1:30-9:30 every 2 hours

SAVOY II (426-2720)
539 Wash. St. nr. Raymond's
Sounder
10, 12, 2, 4, 6, 8, 10
Sun: 1:30-9:30, every 2 hours
Sts. Fri:
Scorpio
Call theatre for times

SAXON (LI 2-4600)
219 Tremont St.
The Mack
10-10, every 2 hours
Sun: 1:30-9:30 every 2 hours

STUART THEATRE (426-8183)
700 Washington Street
Sun-Tues:
Madigan
Napaloosa
Wed-Sat:
Dollars
The Public Eye
Sun-Tues:
Blue Water, White Death
Light at the Edge of the World
Call theatre for times

SYMPHONY I (262-8820)
252 Huntington Ave. nr. Symph. Hall
Lady Sings the Blues
Bad Company
Call theatre for times

SYMPHONY II (262-8820)
252 Huntington Ave. nr. Symph. Hall
Slaughterhouse Five
Walkabout
Sts. Wed:
Slaughter Hotel
Hands of the Ripper
Call theatre for times

THE VIDEO THEATRE (782-2235)
24 Brighton Ave. nr. Comm. and Brighton Aves.
Theatre II:
Groove Tube
8, 9:30; Fri, Sat: 8, 9:40, 11:10
Theatre I
Reefer Madness
8, 9:30
Friday-Saturday: 8, 9:40, 11

Brookline

CIRCLE (566-4040)
Chestnut Hill Ave. at Cleveland Circle
Lost Horizon
2, 5, 8
Sat, Sun: 2, 4:45, 7:30, 10

COOLIDGE CORNER (734-2500)
290 Harvard Street
Lady Sings the Blues
1, 8:45, Sat. Sun:
4:45, 8:45
Play It Again Sam
3:15, 7:15
Sat, Sun: 7:15

PLAZA (566-0807)
111 Washington St. Brookline Village
I Love You, Rosa
7:30, 9:30
Sat, Sun: 2, 4, 6, 8, 10
Sts. Fri:
Ten From Your Show of Shows
7:30, 9:30
Sat, Sun: 2, 4, 6, 8, 10
Friday at 11:45
Night of the Living Dead

Cambridge

BRATTLE (TR 6-4226)
40 Brattle St. near Harvard Square
If
6:50, 9:35; weekend mat. 4:15
Sts. Wed:
Ulysses 5:30, 9:30
Finnegan's Wake
7:50; weekend mat. 3:50

CENTRAL I (864-0426)
425 Mass Ave. near Central Square
KING OF HEARTS (De Broca)
6:30, 9:45; weekend mat: 3:10
Devil By The Tail
8:15; weekend mat: 4:55

CENTRAL II (864-0426)
425 Mass. Ave. near Central Square
Wed-Sat:
Phantom India, I-IV
8; Sat. mat: 4
Sun-Tues:
Phantom India, V-VII
6:30, 9:15; Sun. mat. 3:45

HARVARD SQUARE (864-4580)
At Harvard Square
Sun-Tues:
Prince Igor (Russian Opera)
2:30, 4:50, 7:15, 9:35
Wed:
Shoot the Piano Player
3:20, 6:35, 9:55
Smiles of a Summer Night
1:30, 4:45, 8:05
Thursday:
Black Orpheus
3, 6:15, 9:35
Beauty and the Beast
1:30, 4:45, 8:05
Friday:
The Seventh Seal
3:30, 6:30, 9:30
Room Service
2:15, 5:15, 8:15
Saturday:
Wild Strawberries
2:35, 6, 9:25
Rules of the Game
4:10, 7:35
Sunday:
Virgin Spring
3:20, 6:45, 10:10
Grand Illusion
1:30, 4:55, 8
Monday:
Blue Angel
3:40, 6:40, 9:40
Le Jour Se Leve
2:15, 5:15, 8:15
Tuesday:
Ivan the Terrible, I
2:15, 5:20, 8:25
Ivan the Terrible, II
3:50, 6:55, 10

ORSON WELLES CINEMA (868-3600)
1001 Mass. Ave.
Cinema One:
The Sea Hawk
4:15, 8:30
Billy Budd 6:30, 10:45
Sts. Wed:
Bananas
4, 7:15, 10:30
Never on Sunday
5:30, 8:45
Cinema Two:
Foreign Correspondent
4, 8
Ruggles of Red Gap
6:15, 10:15
Sts. Wed:
To Be or Not To Be
4:15, 7:25, 10:50
Trouble in Paradise
5:45, 9:15
Fri, Sat. at Midnight:
Alice in Wonderland
The Shadow
Sat. at 1:
Punch and Judy and Friends
The Shadow
Sun. at 1:
Herostratus

Film Specials

NEWTON FREE LIBRARY, 413 Centre St., Newton, screens movies TUES at noon, THURS at 7 pm. FREE. 527-7700. April 10: Mark Twain's America; Apr. 12: Abortion and the Law; Homosexuals.

HARVARD-EPWORTH CHURCH, 1555 Mass. Ave., Cambridge, screens films THURS and SUN at 7:30 pm. April 12: "Daydreams," "Diary of a Chambermaid," $1; April 15: "Gospel According to Matthew," $1; under 15 FREE.

THE VIDEO THEATRES 1 & 11
24 Brighton Ave. 782-2235
Take BC MBTA Line to Brighton & Comm. Ave.
Reefer Madness — Theatre 1 & OTHER SELECTED SHORTS
WEED FROM THE DEVIL'S GARDEN
GROOVE TUBE — Theatre 11
84th OUTRAGEOUS WEEK!
Shows for Both Theaters: Daily: 8, 9:30
Fri., Sat: 8,9:40, 11

VIANO'S ARLINGTON CINEMAS
CAPITOL — MassAve&LakeSt 648-4340
Best Actres: Nominee DIANA ROSS
April 11-17 LADY SINGS THE BLUES
6:45 & 9:15
$1 SUN THRU THURS ALL SEATS $1.00
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April 11-17 7 & 9:15
CABARET
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parksq MOVIE HOUSE
in the Park Sq. building — Arlington St. MBTA/542-2220
The Marx Brothers in MONKEY BUSINESS
Charlie Chaplin's "THE CIRCUS"
WED.THUR. APRIL 11-12
ON THE WATERFRONT
With Marlon Brando, Eva Marie Saint, Karl Malden, Lee J. Cobb, Rod Steiger. Best Picture, Actor, Director, Supporting Actress (1954)
The Wild One
(1953) This features superb Brando again, with Lee Marvin in a story about California motorcycle gangs. This movie is an important part of the Brando mystique and is pure fifties.
On the Waterfront 7:30
The Wild One 6:00, 9:30
FRI. SAT. SUN. MON. TUE. APRIL 13-17
The Marx Brothers in
Duck Soup
Originally titled CRACKED ICE, DUCK SOUP was a flop at the box-office. Possibly its current popularity is due to the fact that "its uncompromising point of view has been justified by the performance of governments since."
6:00, 8:30, 11:00. mats. 1:00, 3:25
AND
Horsefeathers
7:15, 9:45, mats. 2:10, 4:45
PRIVATE PARTS
HELD OVER!! Tickets $1.50
at midnight
A Bizarre, Horror Fantasy
"... afficianados predict "it will become the most popular midnight special since THE NIGHT OF THE LIVING DEAD." —THE REAL PAPER

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1 HELD OVER UNTIL APRIL 10!
ACADEMY AWARD WINNER
LIZA MINNELI
CABARET
7, 9:30, Mats. Sun. & Tues. 2 PM
2 WALT DISNEY Productions
THE WORLD'S GREATEST ATHLETE
6:30, 8:30
Mats. Sun. 2:45, 4:30
Tues. 2 PM
BEGINNING WED. APRIL 11!
BURT REYNOLDS DIXIE CANNON
Shamus
Cont. daily 2, 4, 6, 8, 10
Midnight Show Fri. & Sat.
BEGINING FRIDAY APRIL 13!
Diana Ross in
LADY SINGS THE BLUES
DAILY

3 FIRST RUN ADULT FILMS
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ALL IN COLOR
-RATED X
New Show Every Friday
Open All Night
STATE II CINEMA
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542-3780

Film Strips

LAST TANGO IN PARIS. Slightly overrated and wildly overpublicized, so what can we say? A luminous, hypnotic, desperate view of uncertain love and simulated sex, and the thin protection they may or may not provide. Probably Bertolucci's best direction, certainly Brando's most personal performance, with Maria Schneider a bit more vacant than she was meant to be. Reviewed next week. At the Cheri.

THIS IS CINERAMA. Family fun, G-rated, special prices for schoolchildren. Lowell Thomas narrates this fifties bit of gimmickry, putting you right there on that rollercoaster. The Beacon Hill theater has been specially reequipped to handle this one in all its dizzying glory.

SCARECROW. Starring Al Pacino and Gene Hackman, which gives it relatively fancy expectations to live up to. At the Cheri.

SCORPIO. Michael Winner, of *The Mechanic* fame, directed Burt Lancaster, Alain Delon and Paul Scofield in this tale of intrigue, which has something to do with the CIA matching wits (?) with the Russian secret service. At the Savoy.

I AM A DANCER. Indeed he is. Rudolf Nureyev twirls around various big-name ballerinas in this documentary series of excerpts. At the Charles.

JANUS FILM FESTIVAL. The Harvard Square theater will be featuring, as one-day-onlies over the course of this week, such regulars as *Shoot The Piano Player, Smiles of a Summer Night, Black Orpheus, Beauty and the Beast, The Seventh Seal, Wild Strawberries, Rules of the Game, The Virgin Spring, Grand Illusion, The Blue Angel, and Ivan the Terrible,* Parts I and II. See regular listings for times.

LUDWIG. Luchino Visconti delves deeper into his latest specialty area, that of German decadence in the murkier periods of history. Helmut Berger plays the mad king of Bavaria who built so many fantasy-castles (and ate so much sweet stuff) that his teeth fell out. With Romy Schneider, and close to three hours long. At the Charles.

PHANTOM INDIA. Louis Malle's seven-part observer's-view documentary remains, in various installments, at the Central Square. Well worth sitting through.

TO BE OR NOT TO BE. Part of a Lubitsch double feature (with *Trouble In Paradise*), this classic comedy has Jack Benny and Carole Lombard as a married team of hams with a theater company in Nazi-occupied Poland. Title refers to a running joke every time Benny (!) tries to launch Hamlet's soliloquy. At the Orson Welles.

THE WILD ONE. Aging reb shines in his all-time most belligerent role (1953). Double-billed with Elia Kazan's *On The Waterfront,* made the following year. At the Park Square.

ULYSSES. A wonderful adaptation, considering the difficulty of the undertaking. Starring Milo O'Shea as Bloom, and double-billed with the screen version of *Finnegan's Wake.* At the Brattle.

FIVE FINGERS OF DEATH. Chinese action-adventure, reputed to be an Eastern equivalent of the Clint Eastwood Italian Westerns. From Run Run Shaw, the Chinese equivalent of Joseph E. Levine. At the Savoy.

THE MACK. All we know is it's about a pimp who wears a big fur coat. Starring Max Julien, who's allegedly a Motown recording artist. at the Saxon.

THE GODFATHER. The Academy's Best Picture of the Year, starring someone who may no longer be their idea of Best Actor. At the Gary.

CRIES AND WHISPERS. Yawns, too. This is one of Bergman's most calculated, and one of his least resonant works. The depiction of death is horribly convincing, but the four-way portrait of womanhood leaves a lot to be desired. At the Pi Alley and the Cheri.

Liza Minelli in Cabaret.

CABARET. Star- and award-studded, not bad, not great either. Nicely staged, if aggressively lively at times, and Fosse's musical direction is probably the best thing about it. At the Cinema, Allston, and the Astor.

LOST HORIZON. And stay lost. A bomb of multi-megaton proportions. Nobody in the cast seems to take it at all seriously, so why should you? This particular Shangri-La isn't even worth escaping to. At the Circle, Brookline.

CESAR AND ROSALIE. Shallow even for a Claude Lelouch-style bittersweet French romance, which is roughly what it is. Yves Montand gives a good, if self-defeating, performance. At the Exeter.

CLASS OF '44. More — or less — than just a sequel to *Summer of '42,* this represents a considerably stylistic switch, with Paul Bogart (*Skin Game*) directing instead of Robert Mulligan (*The Other*). Performances are better, if the story is a bit weaker, as the same kids go to college, join a fraternity, listen to swing music and worry about the war. Heavily atmospheric, which is both its strength and its boundary. At the Cheri.

SLEUTH. An exceptional actors' duet limited in scope but as clever as it is confined. Olivier and Caine, both Oscar nominees, make fine mimics; bit player Alec Cawthorne is doubly splendid, too. At the Cheri.

I LOVE YOU, ROSA Named Best Israeli Film of the Year, and either the judges all had hearts of gold or, more probably, other entries were hard to come by. Rather self-consciously steeped in tradition, this has to do with a young widow who's legally bound to marry her husband's brother, who is only ten or eleven. But its classic-romantic resolution is also touched with a little primitive women's lib. Reviewed next week. At the plaza.

THE CHEERLEADERS. An X-rated comedy about a group of you-know-whats who have their own unique strategy for incapacitating the other team. Produced and Directed by Paul Glick, who also made something called "Hot Circuit." At the Abbey.

SLITHER. An eccentric, supposedly surreal comedy from Howard Zieff, the man who brought you those Benson and Hedges ads. Contains some funny performances (Peter Boyle, Louise Lasser), a couple of less obvious ones (Caan, Sally Kellerman), and no real structure to help them mesh. And it's got the kind of ending that's simply a crime. At the Pi Alley.

THE DISCREET CHARM OF THE BOURGEOISIE. Everybody loves it, even if no one really understands it. As exquisite as it is puzzling, and beautifully acted by everyone. At the Charles.

SOUNDER. Liberal, sentimental, touching in parts, maybe everybody should see it once. Fine performances, score by Taj Mahal. At the Savoy.

SOUND OF MUSIC is back, and for a long stay too. New souped-up print is 70 mm, but there's only so much that reprocessing can do. At the Carver 57.

HURRY UP OR I'LL BE 30. Somewhat dated, and slightly misdirected, this story of an ineffectual young man who's not getting any younger never quite takes off. At the Paris.

TWO PEOPLE. A weakish romance with the kind of dialogue that runs the risk of giggles, and with two performances that just can't hold it together. At the Kenmore Square.

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Sun-Mon April 8-9	Dr. Zhivago	1:00-4:30-8:15	Cont. Mat Daily $1 'til 5 p.m. Mon. thru Fri.
Tues-Wed April 10-11	The Last Picture Show The Virgin & The Gypsy	2:35-6:15-10:00 1:00-4:35-8:25	
Thurs-Fri April 12-13	Everything You Wanted To Know About Sex Candy 1:00-4:30-8:10	3:00-6:35-10:15	$2 after 5 & all day Sat., Sun. & Holidays
MIDNITE SPECIAL	Fri.-Sat. April 13-14 Yellow Submarine		
Sat-Sun April 14-15	"Z" 4:00-8:00 Garden of the Finzi-Contini 2:15-6:15-10:10		Midnite Specials Fri. & Sat. $2 separate adm.

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ORSON WELLES CINEMA
1001 MASS AVE., CAMBRIDGE PHONE 868-3600
A free pass to first 25 callers (after 3 p.m. please) with correct answer: What is the only movie ever to win Oscars for both Best Actor and Best Actress? Last week's answer: Richard Llewellyn.

CINEMA 1
Wed. April 11 - Tues. April 17
WOODY ALLEN'S bananas
America's greatest modern screen comedian stumbles to the pinnacle of absurdity as Fielding Mellish, a quiet "products tester" from New York who inadvertantly becomes the leader of revolution in banana republic. 4:00, 7:15, 10:30

Never On Sunday (1960) written and directed by JULES DASSIN
with MELINA MECOURI and JULES DASSIN
Leave it to the Greeks to make a comedy with such robust sensuality and hilarious horsing around. From the bazouki music to the photography of Athens and Piraeus this movie has been delighting audiences for 13 years. It's the story of Ilya, a kooky prostitute who refuses not to mix business (and everything else) with pleasure. 5:30, 8:45

CINEMA 2
Wed. April 11 - Tues. April 17
To Be Or Not To Be (1942) "The Lubitsch Touch"
dir: ERNST LUBITSCH, with CAROLE LOMBARD, and JACK BENNY When we showed this two weeks ago, laughter, followed by applause, accompanied each performance. Superlatives seem in order. Lubitsch's Best Comedy. Benny's Best Performance. Lombard's Last Performacne in her distinguished career as comedienne. The Most Controversial Comedy of its day. A question of taste held back this great black comedy in 1942. It's all about a group of Polish ham actors embroiled with the Nazis and Hamlet.
To be or not to be, that is the question. The answer -- See it! 4:15, 7:25, 10:50

Trouble in Paradise (1932)
dir: ERNST LUBITSCH, with KAY FRANCIS, MIRIAM HOPKINS, HERBERT MARSHALL, CHARLES RUGGLES, EDWARD EVERETT HORTON
When you see this crazy tale of cross and double cross amongninternational society jewel thieves you'll realize the crew enjoyed making it as much as audiences have enjoyed seeing it for four decades. Said critic Dwight MacDonald, "the list of virtues is endless. It is enough to say tht Trouble In Paradise almost makes one believe in Hollywood again!" 5:45, 9:15

MIDNIGHT at the WELLES
Alice In Wonderland -- LAST WEEK! Friday and Saturday
with W.C. FIELDS, CARY GRANT, GARY COOPER, STERLING HOLLOWAY Remember what the doormouse said." (No smoking in the theater) plus The Shadow part 10

SATURDALIA .... is for kids
PUNCH & JUDY AND FRIENDS 1:00 p.m. adults $1.50, kids 90c
Have you ever seen a real Punch and Judy show?

SUNDAY SPECIAL
Sunday April 15, 1:00 p.m.
HEROSTRATUS Dir: DON LEVY
A penetrating and technically dazzling film about a young man who decides to commit suicide publicly and employs a P.R. firm to exploit the event -- then, too late, he changes his mind. Many who saw this film here two years ago are still talking about it.

4 PM MATINEE 75¢

Schedules

All listings on the next few pages are free. If you want your message to reach millions have all the details in by the Tuesday prior to publication. Send notices of local cosmic events to **What's Happening**, c/o Sister Rose, BAD, 1108 Boylston St, Boston. 02215.

NOTE: NEW DEADLINE FOR LISTINGS IS TUESDAY AT 3 P.M. SEND 'EM IN!

Specials

BEACON HILL FREE SCHOOL, Spring General Meeting and Third Birthday Party, SUN, April 8 at Charles St. Meeting House, 70 Charles St., Beacon Hill, at 6:30 pm. Course offerings will be discussed — all are free and open to anyone. Anyone wishing to teach a course should attend and call Peggy in advance at 261-3921. Free concert after the meeting. Refreshments.

YANKEE BOOKSTALL of the Women's Committee of the Children's Hospital Medical Center, at Horticultural Hall, Huntington and Mass. Aves., WED, April 11 through MON, April 16, 10-6 daily, 1-5 on Sunday. Proceeds to benefit the Children's Hospital.

CANDLEMAS LECTURE in Roberts Center on the Boston College campus in Chestnut Hill, WED, April 11 at 8 pm. A poetry reading and discussion with Father Daniel Berrigan and Robert Coles. FREE.

ISRAEL EXPO 25, a fair at Temple Aliyah, 1664 Central Ave. in Needham, SUN, April 8 from 10 to 6. Seminars, singing, dancing and film. Adults 75c kids 50c.

ARTS, CRAFTS, MUSIC, FOOD and whatnot will be present at the gala birthday celebration to benefit the scholarship fund of The School We Have, of Concord, SAT, April 14, noon to nine at Charles St. Meeting House 70 Charles St., Boston. Info: 965-1959.

A JOYFUL NOISE a unique event celebrating the finished translation and recent publication of the new Common Bible, SAT, SUN, April 7 and 8, in Copley Square. Bells will ring, masses will sing, dance and mingle, scriptures will be read, and an extraordinary exhibit will be on view. For more nfo call 227-5088.

INTERNATIONAL BALL in the Grand Ballroom of the Statler Hilton FRI, April 13, 7:30 pm. Tunes, dancing and exotic eats. Ticket info: 536-7081.

CARD-O-RAMA, an exhibit of antique postcards from private collections, SUN, April 8 at the Boston YMCA, Bates Hall, Huntington Avenue. Noon to four and admission is free.

Notices

BOSTON YWCA is offering a variety of new courses this spring, including Car Repair, Nutrition and Consumer Education, many others. Call 536-7940 x35.

FENWAY Community Doctors Office, 236-A Huntington Ave., Boston (267-7573) has a big new office from which to serve people, but they need people to help straighten the joint up; also furniture is needed. Please help.

STOREFRONT LEARNING CENTER at 90 W. Brookline Street in the South End hosts a "Teacher Drop-In" every TUES at 3 p.m. Info: 267-1166.

FREE TAX CLINICS have been set up by the Tax Justice Project to help low and moderate income folks fill out their returns. People are needed to donate a few hours a wek towards this end; training and transportation will be provided. Please call 884-6803.

TUTORS are needed to work with needy kids aged 6-12 in programs greaed to academic and emotional growth. If you can donate a couple of hours a week please call Irwin at South Boston Boys' Club, 268-4301 afternoons, or leave message anytime.

FORTIFIED WINES AND CHAMPAGNE is but one of the many interesting courses being offered this spring at the Boston Center for Adult Education. For a free catalogue please call 267-4430.

HOLA! The Pan American Society at 75A Newbury Street is sponsoring "Coffee and Conversation," informal yack sessions for those who wish to practice their Spanish, every other TUES from 4 to 6 pm. FREE, everyone welcome. Info: 266-2248.
Sessions April 3 and 17, May 1 and 15.

COMMON SENSE Tax Consultants will help you fill out those awful forms for a low fee based on your ability to pay. Free counseling on war tax resistance, all profits go to anti-war projects. Located near Central Square at 552 Mass. Avenue, Camb., phone 864-3267. Open weekdays 11-2, 5-9, Saturdays 10-6. A project of Roxbury War Tax Scholarship Fund.

VOCATIONS FOR SOCIAL CHANGE is hoding discussion groups for people concerned about what work they do to support themselves. Bring some munchies, thoughts and energy TUES at 12:30 to 353 Broadway in Cambridge, 661-1570.

TUTORS NEEDED in reading, math and ESL (English as a Second Language); free training and placement. Call 267-2626. School Volunteers of Boston.

INMAN SQUARE SPRING FESTIVAL will happen April 14-23 with a free program to include all ages. The purpose is to have a grass roots community affair take place in a commercially thriving center. Call 876-0351.

TEACHER CENTER, 470 Talbot Avenue, Dorchester (2 blocks from Ashmont Station) is offering valuable courses to teachers at prices anyone can afford: "Math for the Open Classroom," "Racism in the Schools," "History: What Really Happened." 436-9791. Center open MON-THURS, 3-6.

CAMBRIDGE YWCA offers a vast array of activities for all ages. Call 491-6050 or drop by 7 Temple St., near Central Square.

MALE VOLUNTEERS are sought to work with one Concord Prison resident. Professional staff guidance is provided. Call 275-9320, 275-0610.

TUTORS NEEDED for adult Literacy Program, one or two evenings a week at the Arlington St. Church. No experience needed. Help someone learn to read. Call 423-5725 x594 weekdays.

EDUCATION WAREHOUSE is in desperate need of volunteers to teach people math and English. If you have a few extra hours a week, day or evening, please call Arlene or Linda at 868-3560.

ARTS LINE is a recorded calendar of cultural happenings around Mother Boston. Call 261-1660.

BOSTON CHESS STUDIO begins new series of classes. April 23 for beginners and intermediate. 267-4077.

HELP MOUNTAIN PEOPLE support themselves through their own creativity. Visit the Appalachian Shop, 1776 Mass. Ave., open Monday thru Saturday, 11-5.

DIAL AN EVENT. Leisure-Link is a clearing house for the arts. Call anytime for free info 492-5400.

NEEDHAM DRAMA WORKSHOP offers to young persons FREE theatre arts instruction and holds open try-outs for its shows SUN-TUES, 7-10 pm at Presbyterian Church, Great Plain at Central Aves., Nedham. Info: 444-1178.

Books & Poetry

MOTHER ADVOCATE presents informal poetry readings every THURS at 8 pm at 21 South Street in Cambridge. FREE. April 12: Phyllis Janowitz.

SUNDAY EVENING READINGS at Cambridge St. Artists' Cooperative, 1287 Cambridge St., Camb., every SUN at 8 pm. FREE. Info: 862-2712. April 15: Joel Sloman, Kenneth Smith.

POETRY READINGS are held WED at 3 pm at UMass (HAIE Bldg. Lounge), 172 Columbus Ave., Bos. FREE. April 11: Marge Piercy.

BROOKLINE GREAT BOOKS, Discussion informal round table talk sessions led by R. G. ALBERT, TUES 8-10 pm at Coolidge Corner Branch of the Brookline Public Library. FREE. March 27: on the proofs of the existence of God. Call 566-2705 for titles.
Same topic April 10.

GREAT BOOKS Discussion Group, informal talks at West End Branch Library, 6-8 pm. FREE. March 29: "Wealth of Nations" by Adam Smith.

WRITERS WEDNESDAY in BU's Curtis Aud., 635 Comm. Ave. (School of Nursing) every WED at 8:30 pm. FREE. April 11: Celia Gilbert (I won't say a word in her behalf), Ruth Lapson, David Steiling.

READINGS from the works of Idries Shah will be held every TUES evening, 7-8 pm on the fourth floor of the Gutman Library of Harvard U. Free, all welcome.

BOSTON POETS WORKSHOP, a neo-visionary assemblage, meets FRI at 7:30 pm at 7 Jamaica Place in Jamaica Plain. Info: 522-7054, 524-0369.

CAMBRIDGE LIBRARY holds a Great Books discussion group TUES at 7:30 pm at the library, 449 Broadway. FREE. Info: 876-5005.

POETRY READ-IN, RAP-IN, an informal weekly gathering where original work is read and discussed, free and open to all, every THURS at 8:30 pm at Stone Soup Gallery, 313 Cambridge St, Beacon Hill, Info: 523-9481.

THE RED BOOKSTORE, 91 River St., Camb. (491-6930) Tues-Sat: 12-8 Assorted political literature, China books, women's literature. A collectively run, anti-capitalist store with a free used book exchange and a Books for Prisoners program. Open MON, 12-6:30, TUES, WED and FRI 12-7, THURS 12-9:30, SAT 11-6.

THE GRATEFUL UNION BOOKSTORE, 1134 Mass. Ave., Camb. (868-9637) Mon-Sat: 10:30-7. Books on self-development.

POETRY: If you write or enjoy discussing it, send a card to John Ross, 55 Eustis St., Camb. for the time and place of weekly meeting. No charge.

ORIGINAL POETRY and short tales are read every TUES at 7 and 10 pm at Polyarts' Folk and Tale House, 863 Main St., Cambridge. 492-2900.

POETS COLLABORATIVE meets TUES at 7:30 pm at 863 Main St., Camb., 492-2900.

Children

TOM SAWYER with the Boston Children's Theatre, at NE Life Hall, 225 Clarendon St., Boston. Performances at 2 pm April 18-21, April 28 and May 5, plus a 10:30 am show on May 5. Info: 536-3324.

PUPPET SHOW every SUN at 4 pm at Project, 141 Huron Avenue in Cambridge.

TOWARD THE ONE, an afternoon of ed by Om Theatre Workshop, every theatre for the whole family presentSUN at 2 pm at 557 Tremont St., second floor. Tix $2 per person. Info: 354-2622, 482-4778. Thru May.

PUNCH AND JUDY puppet show every SAT at 1 and 3:30 pm at Cambridge Folk and Tale House, 863 Main Street, Camb. Tix 99c. Info. 492-2900.

PRESCHOOL PLAYGROUP at the Camb. YWCA is a cooperative venture run and a must: 262-2010. x 228 or 278. FREE. staffed by the parents. The parents make all of the policy decisions and spend one morning a week with the kids on a rotating basis. A minimal rent and salary for a full time staff person are shared. Info: 738-4729.

THE THIRTEEN CLOCKS, a fairy tale for children presented by Boston Repertory Theatre, every SAT at 2. Tix $1 for kids. Info: 423-6580. It happens in the edifice at the corner of Berkeley and Marlboro Streets.

THE PROPOSITION Plays for Children, every SAT at 2 pm, 241 Hampshire St., Inman Square, Cambridge. Proposition Circus SUN at 2 pm. Info: 876-0088.

KINDERFUN for four and five year olds, Saturday morning at the Boston YWCA. 8 weeks for 8 dollars! Call 536-7940.

SATURDAY PROGRAM for children 6-12 at Camb. YWCA. Swimming, arts, gymnastics. Fee 50c. Call Paula, 491-6050.

SATURDALIA movies for kids at the Orson Welles, every SAT at 1 pm. This week: Punch and Judy.

CHILDREN'S ZOO, Franklin Park, Dorchester. Open Mon.-Sat. 10-4:30, Sun. and holidays 10-6. Kids can pet and feed the critters. Admission 75c for adults, 25c for kids under 12.

SATURDAY FUN FOR KIDS every Sat. at Charles St. Meeting House.. Dance class, lunch, games and movies. Call 742-0450.

CREATIVE PLAY for ages 3-5, arts, crafts, music, play, weekday mornings, off Harvard Sq. 783-4619, 876-0200.

KIDS MAGAZINE Box 30, Camb. 492-7081 days, a magazine written and illustrated by children for each other.

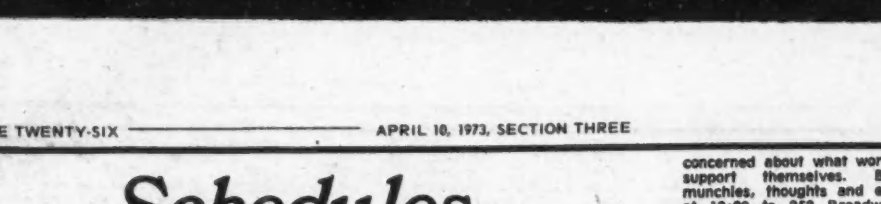
CHILDREN'S MUSEUM the Jamaicaway open 2-5, Tues-Fri; 10-5 Sat, Sun, school holidays. Admission: Children 3-15: 75 cents. Adults: $1.25. (522-4800). Closed Mondays. All exhibits participative: ecology, computers, and much more.

CHILDREN'S ROOM at the Museum of Fine Arts Huntington Ave.

DAY CARE at the Childrens Place, Allston-Brighton YMCA, full/half day $25 or less. 782-3535.

CHILDREN'S ART CENTRE, 36 Rutland St. (536-9665) Registration for children 5-18 continues throughout the year. A token donation entitles the child to attend any of the art workshops held after school on Saturday

Buy one Calfburger
Get one FREE.
Coupon good Friday, April 13th.
Kenmore Square only.



The Fatted Calf
"Best darn hamburger in town"
open 11 AM to 4 AM
This offer limited to one coupon per purchase.

A little bit of
Oxford in Cambridge
CHRIS RHODES BAND Tues. & Thurs. Nites
DALLAS & JOHN Fri. & Sun.
BACK BAY JAZZ BAND Wed. & Sat.
WINE & FONDUE Mon. Nite
SUNDAY BRUNCH — Eggs Benedict & Bloody Mary
THE OXFORD ALE HOUSE
36 CHURCH STREET — HARVARD SQ. / DIRECTLY BEHIND THE HARVARD COOP

GODSPELL now!

COLUMBIA PICTURES PRESENTS A LANSBURY/DUNCAN/BERUH PRODUCTION • GODSPELL • SCREENPLAY BY DAVID GREENE and JOHN-MICHAEL TEBELAK • MUSIC AND LYRICS BY STEPHEN SCHWARTZ • PRODUCED BY EDGAR LANSBURY • DIRECTED BY DAVID GREENE
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AT: 2:00-4:00-6:00-8:00-10:00
FRIDAY & SATURDAY 1-3-5-7-9-11
REGULAR PRICES -- FOR SCHOOL GROUP DISCOUNTS CALL:
LOEWS ABBEY I cinema
1 BLOCK W. OF KENMORE SQ. AT B. U. • 262-1303

HARVARD SQ. Theatre
April 11 - 17 JANUS FILM FESTIVAL 864-4580

Wednesday April 11	Francois Truffaut's SHOOT THE PIANO PLAYER 3:20, 6:35, 9:55	plus	Ingmar Bergman's SMILES OF A SUMMER NIGHT 1:30, 4:45, 8:05
Thursday April 12	Marcel Camus' BLACK ORPHEUS 3:00, 6:15, 9:35	plus	Jean Cocteau's BEAUTY AND THE BEAST 1:30, 4:45, 8:05
Friday April 13	Ingmar Bergman's THE SEVENTH SEAL 3:30, 6:30, 9:30	plus	The Marx Brothers in ROOM SERVICE 2:15, 5:15, 8:15
Saturday April 14	Ingmar Bergman's WILD STRAWBERRIES 2:35, 6:00, 9:25	plus	Jean Renoir's THE RULES OF THE GAME 4:10, 7:35
Sunday April 15	Ingmar Bergman's THE VIRGIN SPRING 3:20, 6:45, 10:10	plus	Jean Renoir's GRAND ILLUSION 1:30, 4:55, 8:00
Monday April 16	Josef von Sternberg's THE BLUE ANGEL 3:40, 6:40, 9:40	plus	Marcel Carne's LE JOUR SE LEVE 2:15, 5:15, 8:15
Tuesday April 17	Sergei Eisenstein's IVAN THE TERIBLE, Part I 2:15, 5:20, 8:25	plus	Sergei Eisenstein's IVAN THE TERRIBLE, Part II 3:50, 6:55, 10:00

EXCLUSIVE
FIRST-RUN SHOWING!

"Blue Summer Breeze"
NO. STATION • 1 •
OPP BOST. GARD.
ALL MALE CAST • X RATED

mornings. Workshops include drawing, painting, design, collage, experimentation with materials, and much more.

Dance

DANCE CIRCLE, new classes start mid-April. Weslie Fatta, Dorothy Hershkowitz and Ms. Tobert are among the teachers. Graham technique taught Tuesdays. Info: 926-3754.

MIT FOLK DANCE CLUB Spring Festival SAT, SUN, April 14 and 15. Performances by Mandala Folk Dance Ensemble and others. Info: 868-7024.

MOVEMENT SOUND LIGHT in concert at Spingold Theatre, Brandeis U. in Waltham, April 14, 16, 17, 20-22 at 8:30 pm. Tix $5.

INDIAN CLASSICAL DANCE will be taught at Om Theatre, 556 Tremont St., TUES at 4:30, THURS at 4. $3 per class.

JUAN ANTONIO of the Louis Falco Dance Company will teach a one week intensive modern dance course for Dance Circle April 9-13 for beginners (technique) and intermediate (repertory work). Info: Risa at 492-7087, Eleanor at 489-3388.

NORTH END DANCE PROGRAM holding registration for spring term. Classes at North Bennet St. Industrial School, 39 North Bennet St., for beginners and intermediate. Info: 227-0155 before 6, then 227-4713.

BOSTON BALLET at the Music Hall, April 5-7 at 8 pm, April 8 matinee. info:542-3945.

PEABODY COMMUNITY SCHOOL offers classes for Cambridge residents taught by Verna Rakofsky, including a movement workshop for boys and modern dance instruction. Info: 547-8375.

NEW SCHOOL of Free Human Movement for Children, interpretive, expressive dance. For boys and girls 5-10, MON mornings, workshops TUES and THURS at 11 Garden Street in Cambridge. Please call Anne Morris at 787-2656. Anne dances almost as well as Barry!

ADONNA'S School of Middle eastern dance, 1230 Mass. Ave., Harvard Sq., offers instruction in the ancient art of belly dance. 646-1281; 491-0665.

ENGLISH COUNTRY DANCING every WED evening at Camb. YWCA, 7 Temple St., Camb. Country at 7:45, Morris at 9:15, Sword at 10:15. Newcomers welcome, live tunes.

NEW ENGLAND SQUARE DANCING every THURS at 8 pm at 3 Joy St., Boston. All welcome.

FOLK DANCING CLASSES at the Paulist Center, 5 Park St., Boston, MON, 8-10 pm. Small classes, intensive instruction in dances from all countries. Only $1 per class. 742-4460.

GREEK DANCING taught by Mansur Johnson, 2nd flood above 557 Tremont St., every TUES at 8 pm. $3.

STEPPING STONE offers evening classes and workshops in movement and massage. Write SS, 32 Rutland St., Bos. 02118.

TECH SQUARES Western Style Square Dancing every TUES at 8 pm in the MIT student Center 498-4936.

DANCERS STUDIO, 367 Boylston St., 3rd floor. Ballet, jazz, modern. Beginner thru professional level. 262-0454, or 1-481-3576 after 6 pm. David and Terry Ellen Shields, directors.

NEW SCHOOL of Free Human Movement for Children, ages 7-10. Ancient Folk Dance, 11 Garden St., 1st Cong. Church of Camb. Call Ms. Marek at 547-7281.

JAZZ, TAP courses at Baboushkina School of Ballet, 1108 Boylston St., Boston. 267-9845.

ROBICHEAU, 54 Beacon St., Boston, offers adult ballet classes. Call CA-7-2592.

SCOTTISH COUNTRY DANCING, every Monday night, 7:45-10:30, YWCA, 7 Temple St., Cambridge. Newcomers welcome. Only $1.

ISIS REVAN, Academie Orientale, belly dance for men and women, separate classes. 325-7323.

Feminism

ESPECIALLY FOR WOMEN, a program series at the Cambridge Branch Library, 70 Rindge Avenue, Cambridge, every TUES at 10:30 am. FREE. Info. 876-5005 x97.

WOMEN'S CINEMA at the Cambridge YWCA, 7 Temple St., Cambridge, SUN at 7:30. Tix $1.50, refreshments and discussion. April 8: "Solid Gold Cadillac."

SELF-DEFENSE CLASSES taught by women for women; different locations, cheap or free. Come to the Women's Center, 46 Pleasant St., Cambridge.

BOSTON YWCA will offer courses in "Women, Body and Soul" plus Women in History and Literature. Call 536-7940 x 35 for complete info.

WOMEN'S YELLOW PAGES going into its second edition. Interested volunteers please call 547-9104 or 254-1380.

POETRY READINGS at Female Liberation, 552 Mass. Ave., Cambridge, SUN at 7 pm. Contributions requested for The Second Wave. Childcare arrangements, call Karen at 491-1071. April 13: Miriam Palmer.

FEMINIST COURSES are being offered at the Cambridge YWCA, including self-defense, home repair, Our Bodies and Ourselves, more. Call 491-6050.

BOSTON WOMEN'S ABORTION ACTION COALITION, 419 Boylston St., rm. 323, Boston. (266-3574). A broad coalition of groups and individuals working to repeal the state's abortion laws through a variety of activities. Meetings every WED at 8 pm at BWAAC office.

WOMEN'S COUNSELING and Resource Center offers info, referrals, groups, short-term counseling on a FREE non-professional basis. Hours: MON, 9-1; TUES 5:30-8:30, THURS 4-7 at Harvard Epworth Church, 1555 Mass. Ave. in Cambridge. 492-8568.

INFO, SUPPORT, REFERRALS for women in need is being offered by women at the Women's Center weekdays 1-6, FRI, SAT eves 7-12. Call 354-8807.

THE WOMEN'S CENTER at 46 Pleasant St., Cambridge is open to all women, from 1-6 pm every weekday. Call 354-8807 for info concerning introductory meetings, the Women Center School, lesbian liberation. Informal introductions to the Center and Feminism, every SUN at 8 pm.

NO MORE FUN AND GAMES: A Journal of Female Liberation. Send a dollar per journal (there are 4 in print) to Cell 16, 2 Brewer St., Cambridge. For further info call 491-0345.

FEMALE LIBERATION
639 Mass. Ave., Camb. (491-1071). Business meetings every Mon. 7 p.m. Orientation meetings for new women every WED at 6:30 pm at 552 Mass. Ave., 2nd floor. Contributions of poetry, graphics, articles by women published in "The Second Wave, A Magazine of the New Feminism.
Discussions every WED at 7 pm, all women welcome.

DAUGHTERS OF BILITIS, 419 Boylston St., room 406 (262-1592). A lesbian organization for women only.

NATIONAL ORGANIZATION FOR WOMEN, 45 Newbury St., Boston 02116. (267-6160).

M.O.R.A.L. For info: Write Box 238. Boston 02134.

Free Schools

BEACON HILL FREE SCHOOL Spring General Meetinb and Third Birthday Party will occur SUN, April 8 at 6:30 pm at Charles St. Meeting House, 70 Charles St., Beacon Hill. Anyone interested in teaching a course this term should attend, as well as those interested in taking a course. All courses are free and open to anyone. Free folk concert following the meeting. Info: Peggy at 261-3921.

THE LEARNING TREE, located in E. Boston's Central Square Social Center, second floor. Many courses toward a HS equivalency diploma. Call Andrea at 567-8857.

CAMBRIDGE COMMUNITY LEARNING CENTER at 238 Columbia St. offers classes for adults in reading, math, HS Equivalency, and English as a Second Language. Call 547-1589.

CAMBRIDGE COMMUNITY HIGH SCHOOL, an alternative high school, will be registering students for the coming year. If interested call Pat or Judy at 492-1839.

FREE UNIVERSITY of the Fenway is open to everyone, no formal education required. Contribution of $2 per ten-week course. Call 266-4457.

HARVARD HOUSE of Harvard, Mass. Non-profit school for creative learning in dance, flute. reed instruments, guitar, fiction, drama, poetry, photography, music comp. For info: (1-369-3930). All ages and abilities. Tuition.

HENRY GEORGE SCHOOL OF SOCIAL SCIENCE, 1318 Beacon St., Brookline. (731-9897).

SCHOOL OF ENVIRONMENT, a one-year program for students 16-25, curriculum focuses on solving real environmental problems. Located on a 25-acre estate. Write Habitat, Box 136. Belmont, Mass. or call 489-3850.

Help

EMERGENCIES

BOSTON POLICE: 338-1212
BROOKLINE POLICE: 734-1212
CAMBRIDGE POLICE: 864-1212
SOMERVILLE POLICE: 625-1212
STATE POLICE: 566-4500, 782-2335
BOSTON FIRE: 536-1500
BROOKLINE FIRE: 232-4646
CAMBRIDGE FIRE: 876-5800
SOMERVILLE FIRE: 623-1500

- MEDICAL EMERGENCIES -

BOSTON-BROOKLINE:
Emergency Physicians Service: 482-5252
CAMBRIDGE-SOMERVILLE:
Middlesex South District Medical Society, 542-5500
POISON: Information Center, 232-2120
SUICIDE: Rescue, Inc., 426-6600.
CAMBRIDGE AMBULANCE: 868-3400
CAMBRIDGE CITY HOSPITAL: 354-2020
MASS. GENERAL HOSPITAL: 726-2000
MASS. EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 424-5777
BOSTON HOSPITAL FOR WOMEN:
Lying-In Division: 734-5300
BETH ISRAEL HOSPITAL: 734-4400

ALCOHOLISM

ALCOHOLISM COUNSELING. Department of Public Health, Division of Alcoholism. 536-6983 from 9-5 daily. Or write to 755 Boylston St., room 616. Boston 02115.

ALCOHOLISM INFORMATION AND REFERRAL. 524-7884, anytime, day or night. Lemuel Shattuck Hospital, Jamaica Plain.

WASHINGTONIAN CENTER for Addictions offers inpatient and outpatient programs for those hooked on alcohol, barbiturates or opiates. Medical and psychiatric counseling, detoxification services, rehabilitaton, job finding. 41 Morton Street in Boston, 522-7151.

ALCOHOLICS ANONYMOUS, 20 Spruce St., Boston, 227-1236.

GREATER BOSTON COUNCIL OF ALCOHOLISM, INC. 419 Boylston St., 536-0133.

NORTHEASTERN UNIVERSITY Community Counseling Clinic, 102-4 The Fenway, Confidential, free of charge, individual, group, marriage couseling services available. 437-3276.

BIRTH CONTROL & PREGNANCIES

PREGNANCY COUNSELING SERVICE 3 Joy St., Boston, room 16. Mon-Fri. 9-5. 523-1633, 523-1634. At no charge the people here will provide you with all the information you need to decide what to do if you're pregnant, and will refer you to reliable doctors or clinics. Generally considered one of the best agencies in town.

MASS. ORGANIZATION TO REPEAL ABORTION LAWS (MORAL). 237-9493. Susan Sabath. Legal and political action.

CAMBRIDGE BIRTH CONTROL EDUCATION SERVICE. For immediate assistance call 338-6500, a 24 hour a day answering service. They offer counseling (birth control, VD), referrals, lecture service.

CLERGY CONSULTATION SERVICE, 527-7188, any time. A network of ministers of all faiths who will provide assistance.

PARENTS' AID SOCIETY, 1575 Commonwealth Ave., Boston 783-0060.

HELP PROGRAM OF BOSTON, 4 Dartmouth St., 266-6489. Counseling and referral, small scale.

FAMILY PLANNING INFORMATION SERVICE. Operated by New York City Planned Parenthood, 212-777-2015. Refers callers to hospitals and doctors who perform abortions for under $350 inclusive.

CLERGY CONSULTATION SERVICE ON ABORTION. New York City 212-GR7-0034. A network of 120 ministers and rabbis with offices in 23 states who do free abortion counseling and referrals. Call the New York number and they'll put you in touch with someone in the Boston area.

PLANNED PARENTHOOD, 93 Union St., Newton Centre, 332-8750. Provides counseling, literature, legal advice on a number of matters, and serves as an information and referral agency as well. Student Sex Information Centres at UMass (542-6500 x619), Brandeis (894-6000 x2166), BU (353-3767).

WOMEN' COUNSELING SERVICE, professional assistance and counseling with family planning and problem pregnancies. A non-profit, non-sectarian social welfare agency. (212) 832-1170.

COUNCIL on Abortion Research and Education, in New York (212) 674-5220. Non-profit low cost abortions, licensed clinics and hospitals.

PRETERM offers Birth Control and VD Medical Care. 1033 Beacon St., Brookline. MON-FRI, 1-9. Call 738-4673 for appointment.

FAMILY PLANNING, 75 Day St., Fitchburg (345-6272). M-F, 8:30-5. Info, speakers, films on VD, infertility, sterilization birth control, etc.

COUNSELING

COPE is Coping with the Overall Pregnancy Experience, before and after. A professional non-profit service agency where women can share feelings, insight and support with other women who are planning to have a baby, pregnant, and recently given birth—in supervised group settings.
COPE offers discussion groups for pregnant and post-partum women and couples; post - abortion discussion groups; recycling maternity and baby goods, free; volunteer program including free babysitting for members; public speakers group; plus information, resource and referral service. You don't have to have a problem to call COPE: 267-6748. They're at 316 Shawmut Ave., at Union Park in the South End.

BOSTON OFFENDER SERVICE PROJECT, two to four weeks self-help program run by Mass. Half-Way Houses, Inc., solely for parolees and releasees from Deer Island. 261-3851. 261-1864.

DROP-IN CENTER run by Mass. Half-Way Houses for male and female expriosners: recreation, referral services and other programs at no cost. Call 482-2520 after 2 pm or drop in at 79 Chandler St. in the South End. Open TUES-FRI, beginning at 7 pm.

FENWAY COMM. DOCTORS' OFFICE, 236-A Huntington Ave., Bos. (267-7573). Community-minded center offers non-sexist professional counseling MON, 7-9 pm. Call on MON or THURS evening.

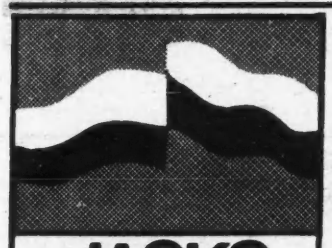
PROJECT PLACE, 32 Rutland St., Boston (South End). Hotline: 267-9150; business: 262-3740. Switchboard provides 24 hour telephone counseling and referrals for any problem or crisis. Place House provides a place to stay for those under 18 who are having family troubles, counselling and legal help provided. Drop-in Counseling provides problem solving and life support if phone rapping isn't enough. Multi-service Emergency Van provides on-site help for bad trips, drug overdoses and identification, psychiatric or medical problems, whatever. Good honest people make it a caring place.

SANCTUARY, 74 Mt. Auburn St., Cambridge. 492-2000. Hotline and Drop-In Center open 7:30-11 every evening. Raps, referrals, support and interest groups. Community meeting and dinner MON at 6 pm.

ARLINGTON ST. CHURCH. Community Information Service. 355 Boylston St., Boston. Hours Mon-Fri, 10-4. Also a nursing home clearing house. 266-1753.

BRIDGE OVER TROUBLED WATERS, 1 Walnut St., Beacon Hill. Mon-Fri, 10-6 pm 227-7114. Medical, psychological help, all confidential. Counseling for drug-related problems, life hassles and crises, runaways, etc. FREE.

OLD WEST CHURCH DROP-IN CENTER, 131 Cambridge St., Boston, 227-5088. Free meal available Mondays and Fridays 7-12 pm. Help available for all kinds of hassles.


JACKS
952 mass. avenue, cambridge
food, liquor, entertainment

THIS WEEK Tues. April 10: (JAZZ NIGHT) SOFTWOOD
Weds.April 11: SAGEWORTH
ZIRCON
298 Beacon St. (on the Cambridge-Somerville line)
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ROBO & THE NORTHSIDE BUGGER BAND

HOUSE OF Bean Bags
318 Squire Rd.
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Bring this ad for 10% discount

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all kinds of bikes!
651 Boylston Street
at Copley Square
Northshore Shopping Center,
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the old, new gift of hand
Massage service in your home or hotel. For men, women & our specialty, couples. Masseur or masseuse -- your preference. Call 266-2407 for appointment -- we cover Boston, Brookline, Cambridge and all suburbs.

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NOW THRU SUNDAY
Chess Recording Artist...
MUDDY WATERS
plus CLAUDIA LENNEAR
SUNDAY MAT. 4-7
–APRIL 16-22–
MAYNARD FERGUSON
make your reservations now!
–APRIL 30-MAY 6–
THE PERSUASIONS

JAZZ WORKSHOP
NOW THRU SUNDAY
MOSE ALLISON
"Mose in Your Ear" on Atlantic
SUNDAY MAT. 4-7
–COMING APRIL 16-22–
BILL EVANS
–APRIL 23-29–
AIRTO
–APRIL 30-MAY 6–
FREDDIE HUBBARD

733 Boylston St., Boston, 267-1300

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No stain · No smell
One shampoo kills lice and nits.
At drug stores without prescription.

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"Miss Persuasion"
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CAMBRIDGEPORT PROBLEM CENTER 10 Mt. Auburn St., Camb. (661-1010). Counselling Mon-Fri, 2-5 and evenings 6:30-9 at 380 Green St., Cambridge (492-5520). Counselling in law, psychology and social work.

MULTI-SERVICE CENTER, 22 Washington Terrace, Newtonville. (244-4802 4803-4804). Can provide emergency housing services as well as a variety of other needs.

WORCESTER CRISIS CENTER, 24 hours, 7 days a week, crisis intervention. 791-6562.

HELP PROGRAM OF BOSTON, 4 Dartmouth St, Boston. (426-5200, 5201). Counselling and all sorts of help offered.

ARLINGTON YOUTH CONSULTATION CENTER, 12 Prescott St., Arlington (646-5880). Individual and group counselling for youths and parents. 24-hour hot line: 643-1980.

MORNINGSTAR, 254 Middlesex St., Lowell (453-1352). Individual, group and family counseling, crisis intervention and referrals. The Education and Drug Prevention Division of Share, Inc.

CARE ABOUT NOW, hot-line, referrals, day-care, and counseling for all kinds of people problems. Call 884-0222, MON-THURS, 9 am-10 pm., FRI, SAT 6-12.

— DRAFT — MILITARY —

AMERICAN FRIENDS SERVICE COMMITTEE, Cambridge Friends Meeting, 5 Longfellow Park, Camb. Mon., Thurs. 6-9 pm., Fri. 3-6, Sat. 12-3.

BU DRAFT COUNSELING SERVICE, 185 one not just students, Walk-in service, Bay State Rd., Boston (near Kenmore Sq. and Abbey Cinema); open to everyno appointment needed. Open Mon-Thurs. 6:30-9:30. 353-3638. Donations greatly appreciated.

GREATER FRAMINGHAM DRAFT Counselling (877-3882) for appt. Open to everyone.

LEGAL IN-SERVICE PROJECT, 355 Boylston St. in basement of Arlington St. Church (262-1431). Military counseling for servicemen, information on CO discharges, hardship, medical and psychological discharges.

LOWELL DRAFT INFORMATION CENTER, Newman Center, 52 Colonial Ave. (V.F.W. Highway and Mt. Hope St.) Lowell. Mass. Hours: Mon-Fri, 11-5 pm. Call 454-0151.

MALDEN DRAFT INFO, 170 Pleasant St., Malden. Tues., Wed., 7-9:30, Mon-Fri, 2-5; Open to all. 324-9655.

MEDFORD DRAFT INFO CENTER, 141 High St., Medford (396-4549). Open Mon., Thurs., 7-9 pm; phone Mon-Fri 8:30-11 am, Mon, Thurs. 7-9 pm.

— DRUGS —

PROJECT TURN-OFF: 261-2600. For drug referral. Open 24 hours. Counseling and general help, especially with drugs. Located in Boston City Hospital, access to medical facilities.

CENTER FOR ATTITUDE CHANGE, J. Building, Boston State Hospital, 591 Morton St. 287-1510. For anyone with drug related problems.

DRUG INFORMATION CENTER. Boston City Hospital. 261-2600. Emergency ward medical and psychiatric assistance.

ATLANTIS, a drug treatment facility offering counseling and referrals. MON-FRI, 11-11, SAT 6-11. 273 Main St., Stoneham. 438-6648, 438-6649.

OUT-PATIENT TREATMENT CENTERS. East Boston, 15 Porter St., 596-5200; Boston City Hospital, Out-Patient Department, 424-5000.

THE THIRD NAIL, 1170 Columbus Ave., Roxbury Crossing, Boston. (445-6142). 24 hr. therapeutic drug rehabilitation center. Educational and vocational training.

BU DRUG PROGRAM provides FREE help to residents of the South End, Back Bay, Roxbury and North Dorchester. Methadone de-toxification program for heroin addicts, counseling, aid to Spanish-speaking people, help for pregnant addicts. Hours M-F, 9-6; Sat, Sun. and holidays 9-1. 90 East Concord St., Bos. 262-4200 x 6195.

PROJECT TURNABOUT, 545 Washington St., Brighton, 442-5166. Open 24 hours every day of the week.

EAST BOSTON DRUG ACTION COUNCIL, 569-5390, 569-5391. Open Mon-Sat, 9 am to 10 pm.

POISON AND DRUG INFORMATION CENTER, 232-2120

THE ALLIANCE, (524-2827) needs furniture, dishes, dryers, blankets, stoves, etc.

MASS. RESIDENTIAL PROGRAM, INC., a live-in drug problem center for males and females 16-25. Call 868-2900 x 10, weekdays 9-5.

DRUG ADDICTION Rehabilitation Center, G Bldg., Boston State Hosp., 591 Morton St., Dorchester. 288-1968. A therapeutic community offering inpatient, outpatient programs, related services. Open to everyone no charge.

— ECOLOGY —

BOSTON ENVIRONMENT, INC., 14 Beacon St., Bos. (227-2669). Mon-Thurs. 8-4. Deals with questions on pollution waste recycling, air, water, land use. (Not for population problems).

SUFFOLK U. LAW AND ENVIRONMENT SOCIETY, 41 Temple St., Boston. Emphasis on action projects.

SIERRA CLUB 14, Beacon St., Rm. 719, Boston (227-5339). Local branch of the oldest ecology organization. Literature, information.
Committees on wildlife, transportation, land use, etc. Save our planet! Volunteers and participants always welcome.

ENVIRONMENTAL ECOLOGY MEETINGS in the Cape Ann Room of Holiday Inn, 1651 Mass. Ave., Cambridge, every THURS 8-10 pm. Discussions and action on earth ecology thru pollution control and harmony of human mind and body through good nutrition.

RISING EARTH at 96 River St. in Cambridge will recycle paper bags, glass containers, egg cartons, aluminum, metal cans, magazines and old clothing for their customers. An anti-profit, co-operative food store. 354-8846.

RECYCLING: The following places will accept newspapers and magazines for recycling:
Kemble Waste Co., 27 Kemble St., Roxbury, 445-5758, 445-1454.
Familiant Corp., 190 Mulberry St., Brockton.
James J. Graham, 25 Otis St., Cambridge, 876-7305.
H. Freedman and Sons, 115 5th St., Chelsea, 889-0476.
H. L. Rolter, 360 Pleasant St., Watertown. (This one will credit the profits to Sierra Club if you so request). 923-1440, 924-9823.
Salvation Army will pick up papers in small lots.

GOVERNOR'S TASKFORCE ON THE ENVIRONMENT. Youth Affairs, Saltonstall Bldg. Bos. (727-4368) Currently working on recycling Mass Trash and environmental education.

ZERO POPULATION GROWTH, 14 Beacon St. Boston (742-6840). Makes legislature's views on things like population, birth control and abortions known to the people. Can be reached Mon-Fri 10-5.

METROPOLITAN ECOLOGY WORKSHOP, 74 Joy St., Beacon Hill, Boston. Open Mon-Fri. 1-4 pm. (723-4699). Emphasis on community-level projects and research on problems.

NAT'L. FOUNDATION FOR ENVIRONMENTAL CONTROL, 151 Tremont St., Boston (426-0476). Publishes an exhaustive directory of all sorts of info on the environment.

SANE: Safe Auto Nat'l. Enlistment, 10 Tremont St., Boston. Non-profit org. dedicated to design and manufacture of safe, non-polluting cars. 523-0308.

RECYCLE in the Children's Museum on the Jamaicaway collects unusual industrial by-products and makes them available to educational and recreational groups. Styrofoam, foam rubber, plexiglass, etc., plus ideas on how to use them. MON-FRI, 10-6, SAT 1-5. Workshops THURS 6-8. 522-4800 x41.

HABITAT, a School of Environment, will offer courses starting end of January in a variety of interesting topics dealing with environmental awareness. Write Box 136, Belmont 02178 for brochure, or call 489-3850.

— GAY LIBERATION — HOMOPHILES —

DAUGHTERS OF BILITIS Rap Sessions on being gay, TUES eves, 7:15 pm. Call 262-1592 for directions or meet in front of Roy Rogers, Mass. Avenue and Everett St. at 7 pm.

HOMOPHILE UNION OF BOSTON (HUB) 419 Boylston St., rm. 509, Boston. (536-6197). Office hours weeknites 6:30-9:30 pm, SAT 1-4, 24 hour phone. Legal, medical, psychiatric and job referrals and info. Open to men and women aged 17 up. Experienced speakers available. Law reform, social activities as well.

HIGH SCHOOL GAYS UNITED (HSGU) meets Sundays. For exact time and place call 536-6197, 24 hrs. a day, or write HSGU, c/o HUB, Rm. 509, 419 Boylston St., Boston 02116.

DAUGHTERS OF BILITIS (DOB), 419 Boylston St., room 406. 262-1592. A lesbian organization for women only. Social and political activities.

STUDENT HOMOPHILE LEAGUE OF BOSTON. For males and females. Meets every THURS from 8-11 at Charles St. Meeting House, 70 Charles St., Beacon Hill. Info: 491-5669.

HOMOPHILE COMMUNITY HEALTH SERVICE, 419 Boylston St., Boston, rm. 403; 266-5477. Phone counseling 1-9 pm, counselors by appt.

GAY PHONE, community information service. 354-1555, 354-1556.

GAY SPEAKERS BUREAU, c/o HCHS, Rm. 403, 419 Boylston St. (266-5477). Provides speakers, male or female, to groups wanting to know more about homosexuality.

METROPOLITAN COMMUNITY CHURCH, at the Hunnewell Chapel of Arlington St. Church, 355 Boylston St., Bos. (723-3418). Office: 419 Boylston St., rm. 408. A church for all people, with a special ministry to the gay community. Services 7 pm Sunday. Speakers, religious counseling available.

GAY, BI, confused students or parents needing friendly counselling or referral write Fr. Paul Shanley, the Street Priest, 128 Tremont St., Braintree.

— HEALTH —

CAMBRIDGE FREE CLINIC, 10 Mt. Auburn St., Cambridge. Only serves 15-20 people daily; sign up for treatment at 5:30 pm. (876-0284)

SOUTHERN JAMAICA PLAIN HEALTH CENTER, 20 South St. 524-6115. Referral, medical care for infants and children, gynecological exams, family planning consultation and treatment for women.

VD CLINICS exist at the following hospitals; call for exact hours. Beth Israel (734-4400 x187 or 193), Boston City (424-4081, 424-4082), Boston Dispensary (482-2800 x2846), Mass. General (726-2748), University Hospital (262-4200 x5356), Peter Bent Brigham (734-8000 x2363), Waltham Hospital (899-3300 x421), Cambridge City Hospital, and Newton Wellesley (244-2800).

FRANKLIN LYNCH PEOPLE'S FREE HEALTH CLINIC. Tremont and Rugles St., Boston. 442-0100. Open Tues, Thurs, Sat, 7-11 pm; Fri. 7 pm-4 am.

VD INFORMATION: Boston Hospital for Women, Lying-In Division, 221 Longwood Ave., Boston. 734-5300, ext. 434. Parkway Division, Pond Ave., Brookline, 734-6200, ext. 31 or 32.

FREE MEDICAL SERVICE. 1 Walnut St., Bos. (off Beacon St. side entrance) Medical, social service daily and psychiatric: Mon-Wed-Fri: 6-7:30 pm.

MULTI-SERVICE CENTER, 22 Washington Terrace, Newtonville. 244-4802, 4803, 4804. Serves adolescents and their families. No fee, strictly confidential aid: medical, psychiatric, housing, legal. Call for hours.

COMMUNITY SEX INFORMATION, INC. A telephone service devoted exclusively to questions of human sexuality. 232-2335.

BRIDGE OVER TROUBLED WATERS operates a Free Medical Van staffed by doctors, nurses and a street worker. They cannot perform pelvic exams on the van, but they offer referrals. The Van makes evening stops at spots in Boston, Camb., and Chelsea. For info call 227-7114, 523-6649.

330 EVENING CLINIC for young people, 330 Mt. Auburn St., Camb. Medical, surgical care available MON, THURS. Must have appt., call Ms. Dodder, 492-3500 x330, 10-2.

— HOT LINES —

BELMONT HOTLINE. Thurs thru Mon: 7 pm-12 am (484-9224)

SANCTUARY, Cambridge. 492-2000. Operates 24 hours.

CAMBRIDGE HOT LINE (876-7528). 2 pm - 2 am every day.

REPLACE, Lexington, 862-8130. Weekends 6 pm-3 am. weeknights 6 pm-11:30 pm.

HELP PROGRAM OF BOSTON (426-5200. 01) 4 Dartmouth St., Bos. 10 am-10 pm.

PROJECT PEOPLE, Medford. 396-1190 Fri. Sat. Sun. 6 pm-2 am.

PROJECT ASSIST, Needham 444-1902. Fri., Sat., 7:30 pm. 1 am. Other nights, 7:30 pm-11:30 pm.

NEWTON HOTLINE. 969-5906. Fri., Sat. 8 pm-12:30 am, other nights 8 pm-11 pm.

PROJECT PEOPLE of Weymouth and Braintree; Thurs.-Sun., 7 to Midnite: 848-2922.

COMMUNITY ASSISTANCE LIFE-LINE, South Boston, Dorchester 482-CALL. 8 pm-1 am).

ACTION HOTLINE, drug help, personal problems, etc. 263-8777, 486-3130.

ANOTHER WAY, Winthrop. 7 pm-11 pm. 846-7770.

HOTLINE, Weston-Wellesley. 235-7441. Thurs-Sat 6 pm-2 am.

HELPLINE, Waltham. 899-6426. 7 pm 11 pm.

LUK, for Let Us Know, 24 hours, 7 days a week, serving Northern Worcester County. 345-7353.

SOS in Sharon, weeknites 8-11 pm, FRI, SAT 9-1 am. 784-7777.

HOTLINE, Waltham, 891-4552. Open between 6 pm and midnite every night.

HUB-CALL, 482-2255, 7 nights a week, 8 pm to midnight. Serving the South Boston, North Dorchester community.

WORCESTER CRISIS CENTER, 24 hrs. 7 days a week, short-term counseling crisis intervention. 791-6562.

DRUG HOT LINE of Boston Model Cities Program: 442-3951.

PROJECT PLACE, 37 Rutland St., South End, Boston. 24 Hours. 267-9150.

OUTREACH, Dedham, 7 pm-1 am every night. 326-2955.

PLYMOUTH HELPLINE, Friday thru SUN, 6-9 pm. 746-7106.

WATERTOWN HOTLINE, 924-4010; Helpline 924-2210; every night 7-12 pm.

SURVIVAL (471-7100). Open 24 hours, 7 days a week. Serves entire Norfolk County, South Shore area.

735 HOTLINE, 7 days a week, 24 hours a day, crisis intervention and referral service. 662-7350 (Melrose).

— LEGAL —

AMERICAN CIVIL LIBERTIES UNION, 3 Joy St., Rm. 6, Beacon Hill. (227-9459). Helps you with 1st amendment freedoms.

LEGAL IN-SERVICE PROJECT, 355 Boylston St., in basement of Arlington Sat., noon to 6. Good counseling for St. Church, Boston. (262-1431). Mon-draft resisters and soldiers.

MASS LAWYER'S GUILD, 595 Mass. Ave. Cambridge. (661-8898) Clearinghouse and consultation. Puts people in touch with Lawyer's Guild members. MON-FRI, 10 to 4. Afternoons are best. Can put you in touch with movement lawyers.

HARVARD LEGAL AID BUREAU handles cases of welfare, consumer protection, landlord vs. tenant, public housing, and mental health for the indigent. Call 495-4408 (weekdays) for an appointment.

PRISONERS' LEGAL RESISTANCE offers free help to prisoners who cannot afford counsel; an alternative to the Public Defenders. 666-5961. Volunteers, donations needed.

— POLITICS —

COMMITTEE FOR A SANE DRUG POLICY, 302 Berkeley St. (267-3526). An educatinal and political organization concerned with drug policy reform, concentrating on legalization of marijuana and heroin maintenance. Political lobbying, disseminating information, public speakng. Volunteers always welcome.

CITIZENS FOR PARTICIPATION Politics. 11 South St., Bos. (426-3298 426-3040).

BEACON HILL SUPPORT GROUP, 70 Charles St., Bos. (742-0450). Organized around many anti-war causes especially indemonstrative activities.

BOSTON LABOR SUPPORT COMMITTEE, 15 Green St., Camb. (828-5523)

FREE MEAL & DROP-IN CENTER. Old West Church, 131 Cambridge St. Bos. (227-5088) A celebration for the street community every MONDAY. 5-midnite, help for hassles.

NATIONAL COMMITTEE AGAINST APARTHEID (492-1831) wants volunteers to work on boycott of Polaroid.

GREATER BOSTON YOUNG REPUBLICAN CLUB, 120 Boylston St., Boston. (542-5685). Campaign action, parties,

hungry people,
thirsty people,
happy people!

Burke's Place

Mon.-Fri. NOEL HENRY 4:30-8 p.m.
Wed.-Sat. THE OTHER HALF 8 p.m.-12 p.m.

Remember, take the gangway from Riley's Beef & Pub

15 New Chardon St.-Government Center-723-4746

Closed Monday
LOWELL FULSOM
TUESDAY, APRIL 9 THRU SUNDAY, APRIL 15
Joe's Place
1281 Cambridge St.
Inman Sq. Camb. 354-9385
Sorry - Positive Proof of Age Required

BRANDY'S I
—Tuesday, April 10 - Wednesday, April 25—
ALLSTON ALLSTAR BAND
1110 Commonwealth Ave. (Basement of the Hamilton House) 232-4386 Open 12-2, 7 days a wk.

TEDDY BEAR LOUNGE
PARK SQUARE • BOSTON

CONTINUOUS ENTERTAINMENT 12 Noon - 2 AM
10 BIG ACTS
Featuring In Person:
MISS MARILYN MARZETTE
AND HER ALL-GIRL REVUE
We cater to bachelor parties
Telephone 262-9771

ONE NIGHT ONLY! Thursday April 12
James Montgomery Band
Closed Tuesday & Wednesday
For Friday & Saturday Listen to WBCN or call 331-3865
Closed Sunday & Monday. Sorry positive identification required
20 min. from Boston, Rt. 3A N.Weymouth, at the Coral Gables 331-3865

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HOME COOKED LUNCH & DINNER
For Carnivores and Vegetarians
LIVE FOLK & BLUES NIGHTLY
Monday-Saturday 11:30 A.M.-1 A.M.
Sunday brunch at noon
156 Harvard Ave., Allston 783-5836

free pinball at
Boston's Finest Amusement Center
The Game Room
333 HUNTINGTON AVE., ACROSS FROM N. U.
BRING THIS AD FOR 25c WORTH OF FREE GAMES - COLLEGE ID REQUIRED
LIMIT 2 PER PERSON

kings
Sun., Mon., April 8, 9
COSTER WELLING WALACH
Friday, April 13
SNAKE EYES
Saturday, April 14
HENRY MAY
LIVE ENTERTAINMENT
7 NIGHTS A WEEK
NO COVER/NO MINIMUM
Luncheons served from 12-3
30B Boylston Street
(next to Minuteman Radio)
Harvard Sq., Cambridge

BLACK STUDENT UNION OF BOSTON, now located at the Bridge Office, 531 Mass. Ave., Boston. (266-0924).
SCIENCE FOR THE PEOPLE, 9 Walden St., Jamaica Plain (427-0642). Actions building a critique of present uses of science (in war, psychosurgery, etc.), science teaching study group and a women's study group.
COMMON CAUSE, a national citizen's lobbying organization founded by John Gardner, has a new office in room 951, 73 Tremont St., Boston.
MASS. LIBERTARIAN PARTY, 24 Prescott St., Camb. 02138. Individual freedom in action, in political context.

TENANTS

ALLSTON-BRIGHTON COMMUNITY TENANTS INFORMATION, 783-1485. Mon-Fri, 3-7 pm.
CAMBRIDGE TENANTS ORGANIZING COMMITTEE, 595 Mass. Ave., Camb. room 210. Open 10-8. 354-2064. Open meetings SUN nites.
BOSTON UNEMPLOYED COMMITTEE, info on rights of unemployed, compensation, etc. Call Dan at 427-1442 eves.

Lectures

COMMUNITY CHURCH, at NE Life Hall, 225 Clarendon Street presents speakers SUN at 10:30 am. FREE. April 15: Daniel Pachoda on Attica.
CAMBRIDGE FORUM, every WED at 8 pm at 3 Church Street in Harvard Square. FREE. THURS, April 12 at 7:30: United Nation program.
CAMBRIDGE CENTER for Adult Education, 42 Brattle St. in Cambridge, sponsors lectures every TUES at 8:15 pm, admission $1. April 10: Alpha Waves.
PHOTOGRAPHIC PERSPECTIVES, a free lecture series FRI at 8 pm at U. Mass. Boston, in the Auditorium at 100 Arlington St. April 6: Dave Heath.
SEXUALITY LECTURE SERIES, every WED at 2 pm in rm. 222 of UMass, 100 Arlington St., Boston. FREE. April 11: What Goes Right with Sex.
WHO KILLED JOHN KENNEDY will be presented WED, April 11, 8 pm at First Church Cong., Garden and Mason Sts. on the Cambridge Common. Donation $1. Come and see the proof for yourself — Oswald did not act alone.
ORIENTAL MEDICINE will be discussed FRI, April 13, 8:30 pm in Kresge Aud., of MIT, Cambridge. Tix $3-$5.
MAGICIAN OF THE TAROT DECK at Theosophical Society, 504 Beacon St., Boston, SUN, April 15 at 7 pm. FREE.
PROGRAM ON NUTRITION at Camb. Branch Library, 70 Rindge Ave., Cambridge, THURS, April 12 at 10:30 am. FREE.
VIOLATION OF HUMAN AND CIVIL RIGHTS IN ISRAEL will be discussed SUN, April 15 in rm. 26-100 of MIT. FREE.
YURI GLAZOV will discuss post-Stalinist Russia MON, April 9 at 4:30 pm in McElroy Commons of Boston College. Info: 969-0198.
NATHAN GLAZER will lecture TUES, April 10, 7:30 pm at Cambridge Public Library, 449 Broadway, Cambridge. FREE. Topics: Food, housing and transportation.
COPERNICUS, will be discussed THURS, April 12, 1:15 pm at rm. 210 of Suffolk U's Donahue Bldg. 41 Temple St, behind the State House. FREE.
SURVEY OF FOLK AND POPULAR MUSIC OF LATIN AMERICA will be discussed WED, April 11, 8 pm at 75 Newbury St., Boston. FREE.

Lounges

ACE OF CLUBS, Broadway Circle, Revere (289-7600). Las Vegas style entertainment, dancing, Freddy Bell show.
BACHELORS III, Park Square, Bos. (opp. Statler Hilton). Dancing to live tunes nightly.
BRANDY'S I, 1110 Comm. Ave., in Hamilton House basement. 232-4386.
BRANDY'S II, 1222 Comm. Ave., Brighton (566-3998).
BUNRATTY'S 186 Harvard St., Boston 254-9804). No cover, no minimum. Open until 2 am. WED: "Greasers Nite" all oldies. Flesh and Blood.
CANTAB LOUNGE, 738 Mass. Ave., Cambridge. Jan. 26-27: Pencilfappers.
EXPLORER LOUNGE, Fenway Motor Hotel, 1271 Boylston St., Boston (267-8300). Mon-Sat: Tracy Bradford.
FATHER'S FIRST, 122 Harvard St., Bos. (254-9342) Open 11 am-2 am. No minimum. No cover. Record music.
FATHER'S II, 822 Beacon St., Bos. Open 11 am-2 am. No minimum. No cover. Record Music. (262-4689).
FATHER'S III, 149 Charles St., Beacon Hill. Open 11 am-2 am. No minimum, no cover. Record music. (523-1895).
FITZ 'N NUGS, 738 Mass. Ave., Camb. Food and entertainment. The Cantab Lounge.
FLICKS, at the New Somerset, 400 Comm. Ave., Bos. (267-9000). Live band, pool tables, swimming pool.
GAME ROOM, 333 Huntington Ave., Boston. Pool and tunes.
GROGGERY, Harvard and Cambridge Sts., Allston. (254-3642). Sounds by Portable People.
HUGGERS, Boylston Place off Tremont, Boston. Folk music by Allie Rose.
HUNGRY EYE Rte. 9, Shrewsbury (842-9560). New Liberation Front.
JUMBO LOUNGE, 1133 Broadway, Somerville. MON-SAT: 8-1.
KATY'S, in the Kenmore Club, Kenmore Square (536-1950). Pretty Things.
KING'S, 30 Boylston St., Harvard Square (354-9352). No cover or minimum, entertainment nightly, lunch served.
KING'S ROW, Brookline Ave. at Fenway Park. Belmonts.
KING'S ROW, at Sammy White's, Soldiers Field Rd., Brighton. Two Fell Swoop.
LUCIFER Kenmore Club nr. Kenmore Square. 536-1950. Cortez Green.
LUCY IN THE SKY, 1110 Comm. Ave., top of Hamilton House. 232-5829.
McDOOGLE'S, 464 Comm. Ave., rock bands every night no cover or minimum.
MERRY-GO-ROUND. Sheraton Plaza Hotel, Copley Square. MON thru SAT 11:30-1, SUN, 1-1. (267-5300).
NASHVILLE NORTH, Allen's Alley, off Tremont. Country Rhodes.
NEW JUMBO LOUNGE, 1133 Broadway, Somerville (623-9257). Every MON nite: Nostalgia Night (bring oldies); no cover.
NINETIES RESTAURANT, 90 Broadway, Boston. Charles Kostan, Toby Hall.
OLIVER'S, 62 Brookline Ave., Boston;
OYSTER BAR, upstairs at Legal Seafoods, 237 Hampshire Street, Camb. (547-1410). Open Mon-Sat till late, folk tunes nightly.
OXFORD ALE HOUSE (876-5353), 36 Church St., Harvard Square (behind the Coop. Late night snacks til 1 am. Feb. 18: Stephen Kimberly Group.
PARTNERS LOUNGE, 298 Wash. St., Brighton (782-1612). Casper.
PRU LOUNGE, 903 Boylston St., Bos. Adult movies, no cover or minimum.
RED BOOT, Rte. 138, Canton. John Fleming, FRI, SAT.
SANDS TOO, Nantasket Beach (925-9850). No cover. Daddy Warbux.
SINGLES CLUB, Arlington St., Church supper meetings Sunday eves. 6 pm. Everyone 21-35 years.
SONNY'S, 823 Main St. (near Kendall Square), Camb. The Sheffields.
SPAGHETTI EMPORIUM, 33 Dunster St., Cambridge. (354-0508).
SPEAKEASY Restaurant-Lounge. Roaring entertainment, "Home of the Blues." 24 Norfolk St., Central Sq., Camb., off Mass. Ave.
STUDLEY'S, corner Beacon and Kirkland Sts. on Camb.-Somerville line (354-9145). The Oldies Pub with Wahoo Wednesdays.
SULLIVAN SALOON, Park Sq., behind Statler. Entertainment. Wall to wall good people.
THE SURF, Hull Shore Rd., Nantasket Beach (925-1600). Dancing. SAT: Under 21.
TOGA LOUNGE, 1274 Mass. Ave., Camb. 876-2859.
TOP DECK, 342 Longwood Ave., Boston. (Children's Inn and Motor Hotel). 731-4700 x3320. Live tunes.
TWO OF CLUBS, 823 Main St., Camb. (491-7313). Cocktails, dancing.
THE UNDISCOVERED, 27 College Ave., Somerville (623-9059). Kiva and the Little Brother.
WESTERN FRONT, 343 Western Ave., Cimbridge (492-7772). $1 cover, no minimum, jovial atmosphere. TUES, WED: The Boston Sextet.
YESTERDAY: Kenmore Club, Kenmore Sq. (536-1950). Ralph Graham.

Music

— CONCERT SPECIALS —

JAZZ CELEBRATIONS at Old West Church, every SUN at 6 pm, 131 Cambridge St., Boston. Donation $1.
HONKY TONK at the Charles St. Meeting House, 70 Charles St., Beacon Hill, every WED evening at 8:30 pm. Donation $1. Info: 523-9481. Great country and western tunes.
HUMBLE PIE at the Music Hall, TUES, April 10 at 8 pm.
RY COODER, Sleepy John Estes, SUN, April 22 at Jordan Hall.
PAUL BUTTERFIELD, BONNIE RAITT, LITTLE FEAT at the Aquarius, SAT, April 21 at 7:30 pm. Yow!
ARLO GUTHRIE at the Music Hall, WED, April 11 at 8 pm.
RANDY NEWMAN, Sandy Denny at Symphony Hall, THURS, April 12 at 7:30 pm.
TOM RUSH in Symphony Hall, FRI, April 13 at 8:30 pm.
SHAWN PHILLIPS in Symphony Hall, SUN, April 15 at 8 pm.
SEATRAIN, James Cotton Blues Band, SAT, April 28, 8 pm at the Orpheum.
BUDDY MILES, plus Earth, Wind and Fire, THURS, April 19 at 7:30 and 10 pm. at the Orpheum Theatre.
STEVE MILLER BAND at the Orpheum Theatre, THURS, April 26 at 7 and 10 pm.
SHIRLEY BASSEY and the Woody Herman Orchestra, FRI, April 27 at the Orpheum Theatre, 8 pm.
GENESIS, Michaels and Brown, in concert at Lieutenant, 1 mean Sargent Gymnasium over at the old factory, Boston University, TUES, April 10 at 8 pm. BU students $2, other college students $3.
FLESH AND BLOOD at Boston College SAT April 14 at 12 noon.
BOB UVELLO, ROSE DUNN at Charles St. Meeting House on Beacon Hill, SUN, April 8 at 8:30 pm. Donation $1.
LARRY CORYELL and his band, Good God, SAT, April 14, 8 pm at Sargent Gym, Boston U.
DARIUS BRUBECK in a jazz workshop TUES, April 10, 7:30 pm at BU's SFAA Concert Hall, 855 Comm. Ave., Boston. Tix $2.50.

— CLASSICAL —

GARDNER MUSEUM, 2 Palace Road in Boston, sponsors excellent FREE classical concerts, TUES at 8 pm, THURS and SUN at 4 pm. Information: 734-1359. April 8: Borodin Quartet plays Bartok, Webern; April 10: Wheaton Trio plays Haydn and Dvorak; April 12: piano tunes by Debussy, Schubert and Stravinski.
NOONHOUR CONCERT SERIES, every THURS during the academic year at noon in the Chapel at MIT. FREE.
BOSTON SYMPHONY ORCHESTRA, the magnificent, FRI at 2 pm, SAT at 8:30 in Symphony Hall. April 6, 7, 10: Mahler's First Symphony, Walton's Cello Concerto. April 13, 14, 17: Beethoven's Ninth, Mozart's piano concerto.
ORGAN RECITALS in Busch-Reisinger Museum, 29 Kirkland St., Cambridge, every THURS at 12:15 pm. FREE.
CHAMBER MUSIC SOIREE, every SUN, 8-11, Harkness Commons, Harvard Law School, Cambridge. Tix $2, students $1.50
RUSSELL SHERMAN will present three free recitals on successive THURS evening, March 22, 29 and April 5 at 8:30 pm in Brown Hall of the NE Conservatory. Sonatas of Haydn.
LONDON SYMPHONY Orchestra in Symphony Hall, SUN, April 8 at 3 pm. Works of Brahms, Raavel.
APPLE HILL CHAMBER PLAYERS at Paine Hall of Harvard U., SAT, April 21 at 8 pm. Works by Schumann and Bartok. Tix at Holyoke Center, or call 235-9551.
ORGAN CONCERTS every FRI at Old West Church, 131 Cambridge St., Boston, at 12:15 pm. April 13: Brian Jones. FREE.
TUNES will be played on WED, April 11 at 8:30 pm in Holmes Hall Living Room, Radcliffe College. Brahms and Poulenc. FREE.
CAMBRIDGE QUARTET in concert SAT April 14, 8:30 pm in Holmes Hall Living Room, Radcliffe College. FREE. Tunes by Ravel, Debussy and Faure.
PERCUSSION ENSEMBLE at BU's SFAA Concert Hall, 855 Comm Ave., Boston, FRI, April 13 at 8 pm. FREE. Chavez, Harrison, more.
GREAT TUNES will issue forth from University Lutheran Church in Cambridge on Friday the 13 at 8:30 pm. The Cambridge Chorale will perform works by Roman, Kirnberger, Schubert, Mozart. Guest Soloist Susie Phillips (tentative.)
BEVERLY SILLS will appear in concert at Symphony Hall, SUN, April 15 at 3 pm.
GALLERY GIG at Museum of Fine Arts, TUES, April 10, 7 pm in Painting Gallery P8. Couper in tunes.
MUSIC AT NOON in the ballroom of the Northeastern U. Student Center, THURS, April 12 at 8:20 pm. Jr. Mitchell Jazz. It's not at noon at all!
BACH SOCIETY ORCHESTRA in Sanders Theatre, SAT, April 14 at 8:30 pm. Music of Faure, Stravinsky, Mozart. Only 50c for some sweet sounds
FRANK RYBIZYNSLU, piano, SAT, April 14, 8:30 pm at Boston Conservatory of Music, 8 the Fenway, Boston. Tunes by Bach, Liszt, Schubert and more more, more!
BERKLEE CHAMBER CONCERT in the concert hall at 150 Mass. Ave., Boston, THURS, April 12 at 8:15 pm. FREE.

— COFFEE AND CLUBS —

ATLANTIS, 302 Revere Beach Blvd., Revere Beach. (284-9876).
BLACK AVANT GARDE, 85 W. Newton St. Bos. (267-3680). Jazz and blues.
BLACKFRIARS, 105 Summer St., Boston (338-7723). WED-FRI, 5-9. Mary Curtis.
BRATTLE PLACE COFFEE HOUSE, Mifflin Place off Mt. Auburn St., Harvard Square. WED-SAT eves, live classical tunes. FREE. The Alexandria Trio.
BROOKE HOUSE, 79 Chandler St., Boston (So. End) Drop-in Center for ex-offenders, open 5 nights a week. Music on THURS, from 7. (261-1864. 482-2520. Juke box, pool chess, ping pong. Women and men welcome. Interested volunteers may also inquire.
CAMBRIDGE FOLK AND TALE, 863 Main St., Cambridge. Live folk music nightly. "King Kong" at 7:15 and 10 WED at 7:15 only. MON: Kirk Edwards; THURS: Bob Uvello; FRI; Jamie Holland; SAT: Cardboard Village; SUN: Jim Bashian.
THE CELLAR, 273 Main St., Stoneham (Atlantis basement). FRI, SAT nights, live entertainment, good food. FREE. 438-6648.
CAFE MASADA, 17 Comm. Ave., Boston. Live entertainment, Middle Eastern food, dancing. 267 3600.
CHAMELEON COFFEE HOUSE, Gammons Methodist Church Parish Center, Cedar Street, Bridgewater (near the State College). Open every FRI night. Admission $1. Music coffee, free food.
EMPIRE ROOM, 215 Concord Turnpike, Camb. (661-8100). Sam and Dave.
THE GATE, at the corner of Jersey and Peterborough Sts. off Kenmore. Good music every SAT at 9.
THE GROG HOUSE, 13 Middle St., Newburyport.
Folk, blues, jazz, TUES., THURS., FRI., SAT. eves: drinking and dining.
JACK'S, 952 Mass. Ave., Camb. (491-7800). Outtasite music every night.
JEREMIAH, 156 Harvard Ave., Allston (783-5836). Live folk and blues MON: Abaza; TUES: Shawmut Min-

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(ticket sales manager)
Church of Scientology
714 Beacon St. Boston, Mass
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MON-SAT EVES at 7:30
MATS WED & SAT. at 2:00

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Wednesday Mats. at 2:00	$7.50	6.50, 5.00	4.00, 3.00
Saturday Mats. at 2:00	$8.50	8.00, 7.00	5.00, 4.00

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streis; WED: Gabriel; THURS: Annie Crow Rd., FRI, SAT: Marty and Fred. SUN: Water

JOE'S PLACE, 1281 Cambridge St., Inman Square, Cambridge. (354-9385). This week: Otis Rush.
This week: Call for attraction.

THE LIBRARY
Zero Garden St., Cambridge
Fri nites at 8:30. Informal entertainment.

MANNA, corner Berkeley and Marlborough Sts., Boston. Open FRI at 8:30 pm. Music, bread and people.

ME AND THEE COFFEEHOUSE, UU Church, 28 Mugford St., Marblehead. April 13: Rick and Lorraine Lee.

MOON IN-VIRGO COFFEEHOUSE
Northeastern U, Ell Student Center FRI, 8-11:30. Admission $1. 437-2638. April 13: John Kolstad.

MOTHER'S LOUNGE. 16 Nashua St., Bos. (536-9055) Open THURS.-SAT. No cover. No minimum.

NEWTON CENTER COFFEEHOUSE (Cr. of Centre and Homer St.) 1st Congregational Church. Sat nites $.50 7:30-11.

OAKS TAVERN, Springfield St., Inman Square, Cambridge. No cover. Old time country music every FRI, SAT.

O'DEE'S 450 Rindge Ave., Camb. (492-6620) Nitely: 8-1: Fri 8-2.

PASSIM COFFEESHOP 47 Palmer St., Harvard Sq. (492-7679).
This week: Danny O'Keefe.

PAUL'S MALL
733 Boylston St., Bos. (267-1300)
This week: Muddy Waters.

PROCESS COFFEE HOUSE
46 Concord Ave., Camb. (492-5410)
Live tunes, coffee and snax.

RESTAURANT AND BAR at the Orson Welles, 1001 Mass. Ave., Camb. (868-3607). Cover $1.50

SANDY'S, 54 Cabot St., Beverly (No. Shore). 922-7515.
MON: Mosher Fontaine Jazz;
TUES: Speedway Johnny;
SAT: Paul Pena, Rainbow.

SCARBOROUGH FAIR (745-0556 x251), Salem State College Student Union. Auditions first SUN each month, 1-6. Live tunes TUES, WED at 8:30. FREE. TUES-SUN: Sageworth.

STONE-PHOENIX COFFEEHOUSE
1120 Boylston St., Bos. (corner of Hemenway) (217-8874 or 523-9168)

SUGAR SHACK
110 Boylston St., Bos. (426-0086)
This week: Joe Quarterman.

SWORD-IN-THE-STONE
13 Charles St., Beacon Hill, Bos. 523-9168. Open every day. Mostly folk and open hoot. Mon. Bob Hofheinz; SAT: Char Solomon.

TURK'S HEAD COFFEEHOUSE
71½ Charles St. Bos. (227-3524)
Mostly folk music. SAT: Bob Uvello.

TZAVTA, 298 Harvard St., Camb. WED, SAT, 9-12 pm. Israeli-American atmosphere. FREE.
SAT at 8:30: Bob Uvello.

WHITE WHALE (927-9332), Hale St., Beverly. Music FRI eves, donation 75c.

ZIRCON, 298 Beacon St. on the Cambridge-Somerville line. Cover, 50c to $1. April 11: Sageworth.

JAZZ

JAZZ WORKSHOP
733 Boylston St., Bos. nr. Copley Sq. (267-1300) Sets begin at 9:30 pm.
This week: Mose Allison.

GIGS

MUSICIANS who will play FOR FREE are invited to send their listing to Dede at 1108 Boylston St., or WBCN at 312 Stuart Street.

LISTEN, a new jazz quintet. Post-bop and Taoist influences. 261-2728.

WATER, a duo, acoustic folk-rock. 738-1111.

PAUL BONAVITO, Jumbo Toad, 927-2889.

CHRIS HAYWARD, folksinger, 266-0110.

COLIN KARNAN, Rock Group, 749-6789.

PAUL CLOUTIER, The Hole, 5 piece. 535-5253.

ARTHUR MICKELINI, Blue Band, 927-0204.

STEVE DWYER, Tank rock, 327-3299.

DAVE HEWEBERRY, 492-6093.

EXPERIENCED HARD ROCK, 5 piece call Paul at 327-7342.

LANCE GUNDERSON, classical guitar, 491-3656.

ROCCO, folk, country, blues, keyboards. 247-7775.

SATAN, rock group with Electri-Fire Sound. Call Alex at 242-4861.

JONATHAN ROVE, folk, rock, gospel, piano and guitar. 262-3427.

LAUGH AND CRY, 9 piece, rock-jazz, male and female vocals. 261-8396.

HAPPY TRAILS, original acoustic tunes, organic giggles, melodic asparagus. 491-4267.

Theatre

OPENINGS

WEST SIDE STORY at the Loeb Drama Center, 64 Brattle St., Cambridge (864-2630), April 12-15, 18-21 at 8 pm.

A VIEW FROM THE BRIDGE at Newton South HS Aud., 140 Brandeis Rd., Newton Centre, April 11-13 at 8 pm. Info: 969-9810 x342. Tix $2.

MAHOGONNY, by Weill and Brecht, presented by Opera Company of Boston at the Orpheum Theatre, April 13 and 15 at 8 pm. Info: 267-8050.

THE KILLING OF SISTER GEORGE at Hub Theatre Centre, 131 Cambridge St., Boston, THURS-SAT at 8:30 pm. Opens April 12.

COSI FAN TUTTE at Boston Center for the Arts, 539 Tremont St., Boston, April 11 and 13 at 8 pm. Info: 542-0308.

A TRIBUTE TO TENNESSEE WILLIAMS at Emmanuel College's Administration Bldg. Aud., MON, WED, April 9 and 11 at 8 pm. Donation requested.

SCENES FROM AMERICAN LIFE, presented by Concord Players at 51 Walden St. in Concord, April 13, 14, 20 21, 27 and 28 at 8:30 pm. Tix $3. student rush $1.50.

THREE ONE ACT PLAYS will be presented at Chelmsford HS Auditorium on FRI SAT, April 13 and 14 at 8:15 pm. Info: 256-7008.

ONE HUNDRED AND FIRST at Camb. Library, 449 Broadway, FRI, April 13 at 8 pm. FREE.

TAKE OFF, an original musical presented by the Vincent Club at NE Life Hall, 225 Clarendon St., Boston, April 10-12 at 8 pm, April 13 and 14 at 8:30 pm, SAT, April 14 at 8:30. Info: 266-7040.

PIRATES OF PENZANCE at BU's Hayden Hall, 685 Comm. Ave., Boston, April 13-14, 19-21 at 8 pm, SUN,

SHOWCASE OF HIGHLIGHTS from con- April 15 at 2:30 pm. Info: 353-3653. temporary and classical plays, including "Funny Girl" and "Romeo and Juliet" at Actors Workshop, 116 Newbury St., Boston, FRI, April 13 at 7:30 pm. FREE. Info: 266-6840.

CURRENT

THE WALL with the National Jewish Theatre, at New Theatre, 12 Holyoke St., Cambridge, nightly at 8:15 pm, matinees WED at 2, SUN at 3. No show Monday. Info: 536-9715.

J. B., by Archibald MacLeish, at Old North Church, 41 Washington St., Marblehead, April 6-8 at 8 pm. Tix $2, students $1.50.

A TEMPORARY WORLD at the Cambridge YWCA in Central Square, April 6-8 at 8 pm. FREE Info: 442-9834.

AN EVENING OF INTERMEDIA EVENTS with the illegitimate Theatre Co., at Mass. College of Art, 364 Brookline Ave., Boston, April 6, 7, 9, 10 and 12 at 8:30 pm, and April 10 at 2 pm. Tix $1.50.

GUERNICA, a passion play presented by Theatre du Ble Noir, FRI, Sat at 8 pm in the Lindsay Chapel of Emmanuel Church, 15 Newbury St., Bos.

GYPSEY at the Chateau de Ville Dinner Theatre in Randolph, TUES-SUN evenings, plus a show-only (no meal) SUN at 1:30 pm. Info: 449-4150. Thru April 15.

EMERSON THEATRE COMPANY presents "Rimers of Eldritch" March 31, April 4, 6, 8, and "Mandragola" March 30, April 1, 5 and 7. Curtain all nights 8:30 pm at 130 Beacon St. (rear) Boston. Tix $2.50, students $1.50. Info: 536-0862.

THE ODYSSEY, an original adaptation of Homer's epic presented by the Public Theatre at 1175 Soldiers Field Rd. in Allston. Reservations recommended: 254-0129. All performances FREE, THURS-SAT at 8 pm. March 29 thru May 5.

UNCLE VANYA, by Chekhov, presented by Boston Repertory Theatre at the corner Berkeley and Marlborough Sts., Boston. Perfs. THURS, FRI at 8 pm. Opens March 16. Info: 423-6580.

ELM SEED THEATRE, a puppet and people vaudeville at Old CamBridge Baptist Church, 1151 Mass. Ave., Camb. SAT eves at 8 pm. Donation $1. Info: 244-5207. Next performance April 21.

THIS IS NO MOVIE with the Pocket Mime Circus, THURS-SAT at 8:30 pm at Laughing Alley, 592 Comm. Ave., Boston. Info: 536-7981, 262-6526.

BOSTON REPERTORY THEATRE, now housed in the edifice at the corner of Berkeley and Marlborough Streets in the Back Bay, presents "The Little Prince" SAT at 7:07 and 9:09; "The Thirteen Clocks" (a fairy tale for children) Tix $2-$3; children under 12, $1. SAT at 2 pm. 423-6580.

PROPOSITION CABARET, every WED at 9 pm in the upstairs lounge of Legal Seafoods, that fishy place in the heart of romantic Inman Square, Cambridge. $4 per person for show, wine and hot oars dooveries. Info: 876-0088.

ONE FLEW OVER THE CUCKOO'S NEST, at the Charles Playhouse, 76 Warrenton St., Boston. Opens Nov. 16. Perfs. TUES-FRI at 7:30, SAT at 2:30 and 7:30, SUN at 2:30 and 7:30 Tix. $3.50-$6.50. student rush available Info: 423-1767.

PROPOSITION. 241 Hampshire St., Inman Square, Cambridge. 876-0088. THURS at 8, FRI, SAT at 8 and 10 pm. Proposition.

GODSPELL, Wilbur Theatre, 252 Tremont St., Boston. 426-5827. MON-SAT at 7:30, matinees WED, SAT at 2.

STOP THE WORLD I WANT TO GET OFF at Chanticleer Dinner Theatre, Rte. 133, in Rowley (1 Mile off Rte. 1); every FRI, SAT evening. Buffet dinner at 7:30, show at 9 pm. $9.95. Call for reservations: 948-2569.

THE JEWISH WIFE: I CAME INTO THE WORLD at Caravan Theatre, 1555 Mass. Ave., Camb., FRI, SAT at 8:30 pm. Opens March 16, thru April 7. 491-9579. Thru April 14 at 1151 Mass. Ave., Cambridge.

CYRANO at the Colonial Theatre, 106 Boylston St., Boston; evenings at 7:30 pm; matinees, first 2 weeks THURS and SAT at 2, thereafter WED and SAT at 2. March 21 thru April 7.

UNCLE VANYA, with the Boston Repertory Theatre, in the edifice at the corner of Marlboro and Berkeley Streets, Boston. Perfs. THURS and FRI at 8:00, general admission $3. Info: 423-6580.

PROPOSITION
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876-0088
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HANDKE I CAME INTO THE WORLD
fri's & sat's at 8:30 thru April 14 only!
at 1555 Mass., Ave., Cambridge
MOVING! to O.C.B.C., 1151 Mass. Ave., Cambridge
April 20 thru May 5
Call 491-9579 from 12-5: low group rates

THEATRE WITH THE WHOLE FAMILY
A Participatory Theatre Game For Families
ON THEATRE WORKSHOP BOSTON
At Boston Center For The Arts
557 Tremont St. Sunday 2-4 pm
$2 per person $7.50 per family
Info. & reservations 482-4778 or 354-2622

Classifieds

AARDVARKS

* * * * *

Slick Dick: It is lovely to be scrambled in the white space. Hello, hello from the four. Tis Spring and the flowers glo - and how does your garden grow? Roses are the best bet. Armadillos may have shells, but that ain't the answer, Baby. May the spaghetti of your mind slither on.

* * * * *

Alternative living starts with alternative work. Thinking is done. It's now time to start. Creative people await the opportunity to do what they do the way it should be done. SUNRISE PRO.

ORIENTAL MASSAGE; LOCALS; 423-3874.

MASSEUSE WILL COME TO YOU! 338-8039/PM

ENERGY TO EXPEND BETWEEN 6 AND 10 PM
30 yr old business type- experience in selling, mgmt & organizing. Volunteer or for pay. Write Box 6707

EXERCISE EQUIPMENT
in cartons never used—rowing machine $14—exercise lunger $15—Tennis Trainer $4.50—Chin-up bar for doorway $5.75—Slant board $12—Ladies Weighted Waist Belt $6.50 — Exercise Mat $4—Sauna Suits, Exercise Wheel—Call 262-5384

MASSAGE PARLOR
Hotel, home, office, ph 492-3351

GAY DANCE!
Friday 13th of April9PM to 1AM Charles St Meetinghse, corner Mt Vernon & Chas, Beacon Hill. Donation $1.50 Gay Commty Cent

TEEN ANGEL
has used jeans and denim jackets, shirts, 40's jackets, old dresses, tops, cord jackets, leathers, suedes, lace, shoes, pleated pants, overalls, and all Winter coats $4. Open Mon-Sat 11-6, 892 Mass Ave., Cambridge

1000 FT APT-STUDIO
Potter & Sculptor seek craftsman or couple - share lg bldg nr Newberyport & Plum Is., 45 min fr Bstn. Rent $100 1-388-5090

Disgustingly dirty wheel-throwing classes, beg & int, day & eve, start 4/16. Free practice, clay, wheels to spare because we give a shit! MUDFLAT, 196 Broadway, Cambridge. 354-9626

Volunteers wanted for educational and community programs. Call M.E.W. 723-4699 after 9.

NEWDITY
1. Selection/Quality
2. Service
3. Smile for your problems
4. Experience of shopping
Adam & Eve

SPRING & SUMMER FENWAY SUBLET
Option to rent in Fall. Situated on shady quiet corner, convenient to MTA, laundry, food & park. 1 bedroom, lg hall, lg living room & kitchen, also waterbed available for sale complete with heater. $170 plus 1½ mo security. Call 262-5787

One-way, mirror film applied to windows! busses, cars, homes. See out—not in!!! Details 965-1520

SWIMMING VOLUNTEER
Two volunteers needed to help with swimming program for mentally retarded children at the Lindemann Center near Haymarket Mon or Fri 9-10:30 AM Wsi helpful. Please call 268-8988 days or 731-9658 eves.

EGG SOUND STUDIO
4 and 2 track Dolbyed Recording, Dubbing and Mixing. Professional Quality. Excellent Service. Ideal for Folk, Jazz, Theater and Educational Applications. Call 661-8159 or 547-9680

MASSAGE
Hotel Service Only ph 492-3351

CLASSICAL GUITAR
Guild Mark III like new—with case, $150. Call 876-0679 eves

Donbarry of Harvard Square is now cutting and styling hair at
Positive Image
253 Newbury St.
Boston 262-8811

Discreet fast B&W and color processing. Call 262-7076 till 7 PM

KING KONG LIVES!
This week, the original horror film classic. Cambridge Folk & Tale House, 492-2900.

Small studio w kitchenette and bath $95.85 month on Symphon

Rd. Call 266-2136

MATCHING ROOMMATES INC.
251 Harvard St. Brookline,

Coolidge Corner RE4-6469 or RE4-2264, the original roommate service. 7 years serving the public.

Anyone with any old or used stamps that wishes to help a children's hospital with stamps of any kind, then send them to Neal Deschamps, Box 43, Norfolk, Ma. 02056. I will see that they get to the children's hospital. Before you throw a letter away, think that used stamp can buy a chance for some child. This is a chance to become involved. I will personally thank anyone who sends stamps. Thank you! - Neal.

PLEASE HELP ! ! !
Made a bet & need as many empty Winston packs as possible. Please send to: 8 Cavanaugh Path, Newton Centre 02159. THANX!

$52,920.16—MY FIRST YEARS ROYALTIES AND OPTIONS
I am an individual, not a promotion gimmick organization. (Why take commissions?) Do you own promoting, know the TRUE COSTS & time involved. I'll send: copies of my patents, cost statements plus how I promoted and sold inventions. Only $5.00. J. B. Fleming, 260 146th Place N.E., Bellevue, Washington 98007

Publick Theater seeks actors for Summer Rep (and beyond). Call 254-0129 for appt. Strong interest in classics & perm. co.

NATURE CAMPING ALONG A RIVER, with a covered bridge view and a canoe for persons wishing privacy, sun bathing, swimming, tenting and intimacy with Nature and Themselves. Renting for 5 months. Box 6621

RUSTY'S TATOO SHOP
97 Ives St. Providence RI Open 7pm to 11 pm Mon to Sat. 95 South to Providence 195 East 1 mile Gano St. Exit Wickenes St. 1 block turn right at Ives.

TRAVL-MATCH; NOW SEE TRAVEL!

GREAT BARGAIN!
Framus Bass; fine condtion, fast neck. Call Greg 738-6752 nights after 10 PM.

Before you buy any motorized potter's wheel, come see what Oscar and Paul made! MUDFLAT sells it cheap. 354-9626

RESALE SHOP, 277 Belmont St., Belmont 484-9729. Ms & Kids clothes on consignment. THINK SPRING CLOTHES!

LDC
Why does good design have to cost??? If this question is of interest to you, on more than an academic level; if unique solutions offered in response to it, capture your imagination...you have a moral commitment to visit LDC and offer criticism or imagination. The Limitless Design Corp. is a small firm which specializes in timely crafted contemporary furniture at reasonable prices. Products are made on the premises in our own workshop. Only choice selected hardwoods are used, and samples of wood and furniture are on display in our showroom. Butcher block and custom work are available. LDC is located at 1864 Mass Ave Camb, across from Sears, with free parking, Phone 354-9546.

Boys 15-17 Aug.7-Sept.14
Cycle Camp
England Scotland Wales
This summer cycle thru the exciting English countryside. Visit old castles, Stonehedge, the Highland games. For info: cycle camp Box 22 Bristol R.I.

ABORTION COUNSELING
Div. of Copley Counseling
Abortion and pregnancy counseling. Referral to inspected and approved clinics and hospitals. Reasonable medical fees and transportation to and from airport. For immediate & confidential assistance call Litty at 261-1778. We are a non-profit referral agency in Copley Square. Op. Lord & Taylor-729 Boylston St. Room 206. Boston, Mass.

TENNIS
Non-advanced, non-beginner seeks same to play regularly mornings or around 5 P.M. send phone to Box 6660

FEMINIST THERAPY
Counseling individual & group fully qualified, experienced, state licensed therapist member APA N. Ferdon 731-8894

LIVE BACH CANTATA
And in the liturgical context. He presupposed. Orchestra, choir, suzanne cleverdon, organ continuo. Craig Smith, conductor. Every Sunday at 11 am service Emmanuel Church 15 Newbury St.

For unusual recorded message, dial 267-7428.

CEIL'S DRAG GOWNS
Made with glamour for queens Mon-Fri-3-5-Sun 9-12 298-5230

HARD DRUG USERS
Anonymous respondents needed for 6-minute phone questionire about illicit hard drugs. Please call 868-2762 6-11 PM

Conversation Party (also wine & cheese) — For divorced, separated, widowed, & never-married singles - for info Dot 783-4610

Massage by Mary AM1-8922 10-3

Advanced Folk guitar lessons. Bring in any record & I'll show you how! Also patient, organized in-

HOW TO PLACE A CLASSIFIED AD

COMPLETE THE CLASSIFIED ORDER FORM BELOW

ADS MAY BE PLACED AT

Classified Office
1108 Boylston Street
Boston, Mass. Mon-Fri 9 to 5
Back Bay Pharmacy
(Nights, Sats., Suns., & holidays)
1130 Boylston Street
Boston, Mass. 8-9 AM & 5-8:30 PM

Tisdells Sandal Shop
1160 Mass. Ave.
Harvard Square 10 to 6
Tech Hifi
240a Newbury Street
Boston, Mass.

Tech Hifi
38 Boylston Street
Cambridge, Mass. (Harvard Sq.)
Tech Hifi
95 Vassar Street
Cambridge, Mass. (MIT)
Tech Hifi
Rte. 1
Dedham, Mass.

ADS AND CORRESPONDENCE MAY BE MAILED TO

Boston Phoenix Classified Dept.
P. O. Box 368
Kenmore Station
Boston, Mass. 02215

RATES

NON-COMMERCIAL ADS
$2.00 minimum for 4 lines (30 characters to a line)
$1.00 additional 2 lines (or any part thereof)
$1.00 per headline (18 characters)
Deadline: 4:00 PM Wednesday proceeding desired issue.

COMMERCIAL ADS
$1.25 per line (30 characters)
$2.25 per headline (18 characters)
Deadline: 1 PM Thursday proceeding desired issue.

For information regarding contract discounts call Rodney Nightingale at 536-5390.

BOX NUMBERS

Service charge is $1.00 for each week the box is advertised. Allow 8 spaces in the copy for the box number. Advertisers may pick up mail at our office 9-5 weekdays. Mail is held for 4 weeks and will be forwarded if a large self-addressed stamped envelope accompanies the ad. We accept phone inquiries from 2-5 weekdays at 536-5836.

Readers who wish to respond to a box should address their replies to Box Boston Phoenix Classified Dept., P. O. Box 368, Kenmore Station, Boston, Mass. 02215.

In **PERSONALS** only: Only our boxes and P. O. boxes may be used if you desire a response. Phone numbers and addresses are not acceptable and will result in rejection on your ad.

The Boston Phoenix reserves the right to edit or reject advertising which may result in legal action or which we consider to be in poor taste. For your protection, all advertisers must enclose full name, address and telephone number. This information is strictly confidential; however, we cannot print your ad without it. The Boston Phoenix has no control over classified advertisers: hence, we cannot assure you that your inquiry will be answered or that the product or service is accurately presented.

CLASSIFIED ORDER FORM

Date of Insertion..... Category.....

(Headline)

Regular Rate $1.00 — Commercial Rate $2.25

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

This Costs $2 — $1.25

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30

This Costs Another $1 — $1.25

	REGULAR	COMMERCIAL	TOTAL
Lines.....	4 for $2.....	at $1.25.....	____
Extra Lines.....	2 for $1.....	at $1.25.....	____
Headlines.....	at $1	at $2.25.....	____
Box Number.....	$1.00	$1.00.....	____

TOTAL PAYABLE IN ADVANCE.....
Minimum Total Cost $2 for Regular Classifieds

NAME.....PHONE.....

ADDRESS.....

— MAIL TO —

**BOSTON PHOENIX,
CLASSIFIED DEPARTMENT,
P.O. BOX 368, KENMORE STATION,
BOSTON, MASS. 02215**

struction for beginners. Berklee grad, also teaches you blues, rock, etc. Gabriel 783-5158

Jack: Z3DCZC3: Lets get together after XPM Z3DCZ3 Z3DCZC3 bmw, bi, and peace Z3DCZC3 Bill

POETRY READING
Mother advocate free
21 South St
April 12 Thursday 8PM
Phyllis Janowitz "Fatlena & MRM."

UNUSUAL, beautiful wedding invitations hand-designed to fit your way of life & love. Prices start at $20. Free samples & estimates. M. Shepherd, 33 Penn, Needham, Ma. 02192 eves 444-3495

FREE TRIAL
SOFT CONTACT LENSES
LOW LOW PRICES
Comfort from the beginning
Call for complete information
GLASSES AS U WAIT
Prof. Vision and Hearing Center
358 Harvard St. Brook. 738-5050

WE'RE BACK!
Quality craftsmen & artists wanted to join the 3rd season at the Boston Flea Market opening April 29 at Faneuil Hall Market. Call 523-2062 or write: Faneuil Hall Market, Boston

DAUGHERTY
How about a phone call? 354-3531

Violins, violas, excellent old instruments Fri-Sat. 643-0554

We buy & sell used TV's stereos, radios, etc. Exper + TV + Stereo repair at reasonable prices. Lester's TV 15 Rever St. Beacon Hill 523-2187

Fens area or Brighton, Stu-$114 & up 1 beds $145 & up, 2 beds $200 & up. See WILK & WELCH 845 Beacon St. 536-0650 & 211 A Harvard St. 738-1628

May we help u find an apt?????
Kingsley Associates 738-4990

RESTORED WAREHOUSE
Harborview sundeck exp. brick walls pkng included exc. security call for app. 536-5398

Boston-off Beacon St. nr Prk Dr 1 bdrm, hardwood floors, bay wdw new util, bath w shower, sublet or lease June 1. $170 266-1962

TED SCHOLNICK
Is Bogey in the Sudbury Players' presentation of Play It Again, Sam. See it Fri. and Sat., April 13 and 14. For info. 443-6231

MUDFLAT
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MUDFLAT pottery classes
196 Broadway Cam. 354-9626

AARDVARKS

Women's counseling. Resources. M a.m., T 7-10, Th. 4-7; 492-8568

GYRO GEARLOOSE - honest, efficient, & inexpensive radio, stereo, TV repair. Please call 731-9629 days. Thanks.

Women's counseling. Resources. M a.m., T 7-10, Th 4-7; 492-8568

SCUBA DIVING NOW?
Prepare now in a pleasant indoor pool for the ocean. We supply equip. Coed courses, certification. 646-3132

Expert piano tuning & repair. Concert tunings - stud. rates 734-7174

Pianos bought sold and rented. EL4-8723, EL4-8524

BOOKS BOUGHT Brattle Bookstore 5 West Street Boston, George Gloss 542-0210

Sex is not a taboo subject. Call Community Sex Info 232-2335

Rugs never used 9 x 12 $20, 12 x 15 $40Orientals pads $10 296-2880, 961-4529

Cable Report. Cable Television could be a spy in your bedroom. It may also allow you to shop from your living room. We are the only people reporting on the development of this industry from the citizen's perspective. $7 per year. 192 North Clark Street, Room 607, Chicago, Illinois 60601. Two samples $1.

Guitars, flutes, saxes, amps, elec. pianos (I buy, sell & trade) Steve at THE INSTRUMENT EXCHANGE 876-8997

Practice rooms - rock groups - piano students - cheap - 734-7174

OPEL TOYOTA DATSUN
50% off on Semperit snow tires size 560x13 & 615x13. Supply limited. Call 924-1680

PRIVATE MAILBOXES
Available for rent 423-3543

IMITATION PERSIAN
Orientals sizes 4x6, 6x9, ABLE RUG CLEANERS 30 Franklin St. Allston Mass. Open Mon-Sat. 8-5:30, Wed and Fri til 9 pm

PREGNANT? HELP NEEDED?
Abortions. Up to 24 weeks
Safe and Legal
Confidential
Same Day Appointment
Women Right
Not For Profit Organization
Tel: 212-682-8120 call collect

RYA RUGS
Discount Prices
Able Rug Cleaners 20 Franklin St. Allston Open Mon - Sat 8-5:30, Wed and Fri til 9 pm

WHAT'S ON AT THE ORSON WELLES? 868-3600

CROSSROADS
277-1978
A Caring Place. Professional. We offer Individual Counseling, Family Counseling & Encounter.

URETHANE FOAM
Discount Prices
For mattresses, bunks, benches, seats. Able Rug Cleaners, 20 Franklin St. Allston, open Mon-Sat. 8-5:30, Wed and Fri til 9 pm

PREGNANCY TESTING
Quality, professional, confidential. Same day results by urinalysis. $8. Abortion, physician, and pregnancy counseling referral on request. For info. call anytime 261-1779. 729 Boylston St., Room 206. Opp Lord & Taylor, Copley Square Boston.

To the spotlighted Leo who soaks in my bathtub every night — When are you going to give me the ring you promised? An ardent Aries.

TO THE SPOTLIGHTED LEO WHO SOAKS IN MY BATHTUB EVERY NIGHT — WHEN ARE YOU GOING TO GIVE ME THE RING YOU PROMISED? AN ARDENT ARIES.

GOOD KARMA
SRI Chinmoy meditation group needs small rm access to publ trnsp 1 eve weekly next 6 mos. Please call Louise 567-0601

Acupuncture massage Stephen King 492-3446 w. Ananda 492-335'

Spaghetti supper to benefit new prospect st photo gallery Wed Apr 11 at 6 188 Prospect St Camb 1.25 br friend 491-7604

Roscoe- I may have left my purse in your car. If you find it give me a call. Mary

MASSAGE SERVICE
Experience the art of sensual massage in your home or hotel call 864-3485

WATCHING TV
and bothered by all those obnoxious commercials? Cut 'em out. We'll install a swtch on yr TV set so U cn cut out the annoying sound without getting up. Installed easily in yr home. Kevin 876-3248 3-6 pm M-Fri.

LOST: 1½ yr. Black with brown markings medium sized mixed dog. Responds to name Cassidy. Floppy ears and has brown triangular markings above front legs like a Doberman was last seen in Arlington Please call if you see him. 646-5892

ASPIRING PRODUCERS
engineers, and musicians! Learn the practical aspects of recording and studio/stage technique at one of the most respected studios in New England. The deadline for applications to the next session is April 13th, but space is filling rapidly, so call now: Studio 893-9225, Office 661-8839.

738-4990 SUBLETS 738-4990

SUBLETS
Get all the information about subletting an apt. 738-4990

SUBLETS.....SUBLETS
738-4990 738-4990

APARTMENT RENTALS...
ROOMMATES
KINGSLEY ASSOCIATES
1066 COMM AVE 738-4990

Massage Group: Want to learn, share what you know, exchange massages in a relaxed, caring atmosphere? Call Jeff 492-6708

Thayer Public Library 798 Washington St Braintree Movies Apr 17 SA SONG OF YELLOW SKIN 7:15 NIGHT AND FOG 8:15 FREE

CLEARLIGHT — New offerings of asian Musical Instruments, custom pillows, waterbeds — 11 Spring St. Watertown 926-0030.

You can't hold me, but you can listen . . . all through the night, baby Tune in to a turn on WMEX-Radio, 1510.

RUSTY'S TATOO SHOP
97 Ives St. Providence RI Open 7 pm to 11 pm Mon to Sat 95 South to Prov. 195 East 1 mile Gane St. Exit wickened St. 1 block turn right at Ives.

Riva Poor helps people make up their minds. Try her. 868-4447

Kingsley Assoc 738-4990.

APARTMENTS

sublet Jn-Aug-lg 2 bdrm apt nr BU-BC-Mta safe bldg-eat-in dlt gd for 3 people or fmly $270 mo unfurn call 566-3123 5-7pm only

2 quiet straight f rmts wanted to share huge bdrm clean mod Bkl apt $84 each +util near BU MTA June thru Aug 734-0454

MATCHING ROOMMATES INC. Boston's first and most experienced roommate service. Call RE4-6469 or RE4-2264 or visit 251 Harvard St Brookline, Coolidge Corner. 7 years serving the public. Member Mass. State, Greater Boston Chamber of Commerce.

SUBLET
2 lg room apt. kitchen + bath 5 mins from BU 1 min from MBTA $225 per month June-Aug. Good landlord residential neighborhood. 731-5681 safe area 6583

Sublet mod 2 bdrm. unfurn. Harvard law area available May 1 with Sept. opt $275/mo. call 876-9322 after 6.

Summer sublet Allston Union Sq 1 bedrm own entrance backyard pets ok available end of May $105 mo call Kristen 254-6769

Avail in May-option for Sept. Newbury St-Copley Sq 3-bedroom mod bath +

Avail in May-option for Sept. Newbury St.-Copley Sq 3-bedroom mod bath & kitchen & fireplace excellent cond $320 536-1713

Brookline large 2 bdrm apt $220 carpeted excellent cond nr sub avail June 5th call 731-9251

SUBLET
Jamaica Plain 2 bedroom wall to wall carpet balcony aircondition 275.00 1 block from MTA free parking call am 986-5000 ext 11 after 6 522-5967

Summer sublet near N.U. clean, furnished, 2 large bed rooms large living room, suitable for 3 people $214 call 536-1297

Brookline summer sublet-option for Sept-2bdrms xlg living rm dining rm furnished 1st floor-2min to Comm Ave MTA BU $235 negotiable 738-0364

Sublet 5/15 4rm+ktchn 195 Park Dr $175mo 5 min to MTA roomy 536-0999

Very nice summer sublet avail May 1. One bedrm, lvng rm, eat-in kitchn, bath, clean, near MBTA on Hemenway 536-0790 only $135 mo!

Sublet 2 bedrm furnished avail May 1st/Sept option. Living room, pantry, eat-in kitchen 1299 Comm $235/mo. call 782-5644

BACK BAY STUDIO
Furnished and with lg kitchen to sublet June-August with September option $180 month Call 536-2916

Sublet two bdrm apt on Fenway oberlk a pk large living rm call 266-0787 after five

Female rmmte wanted June 1 own room 68.75 /mo. Allston near Harvard Ave Call 264-0193

Apt sublet June-Aug 31 modrn 2 bdrm carpet a/c mod kitch and bath free park in priv lot furnished Allston 738-8226

RENT CONTROL BENEFITS YOU....
738-1629 & 536-0651

Fort Hill Studio $90 No lease Couple or single 442-8781, 965-0429

Brookline rm 1or2 stove gar 277-8012

SPRING & SUMMER FENWAY SUBLET
Option to rent in Fall. Situated on shady quiet corner, convenient to MTA, laundry, food & park. 1 bedroom, lg hall, lg lilving room & kitchen, also waterbed available for sale complete with heater. $170 plus 1½ mo. security. Call 262-5787

GREAT SUBLET
Large 5 bdrm apt off 1600 Comm Av. $340/mo 731-0364. Furnished rms June to Aug.

Kenmore Square sublet May 1. 2 bdrm apt mod K&B storage closet ele bldg A good buy at $200 + sec. Call 267-5789 after 5:30

Boston So. End 1 br newly renovated hdwd floors tile bath $190. Tel 266-5426 or 868-5272

Boston So. End Studio hdwd firs tile bath exp. brick $175 available May 1. Tel. 266-5426 or 868-5272

Boston Studio kit/old bath/shower lock bldg laundry resident supt. No pets. Mature adults April 25 $125-Mike 536-2291 / 262-3657

SUBLETS...Want to sublet an Apt? Call Wilk & Welch 211-A Harvard St 738-1628 or 845 Beacon St. 536-0650

Summer sublet furn studio Comm Ave right across from BU Clean bldg good LL Option to renew Price flex 266-4576 Kp trying

Camb studio or office space Tech Square area 3 rooms kitch bath $155 rent or sublet very sunny 547-6896

Camb. 3 bdrms apt newly remod nicely furnished Harvd Law area quiet st $345 rent or sublet without utilities 547-6896

Sum sublt near Fenway Park kit bath bedrm liv rm nice area Good landlrd 2nd floor Rent nego Very good deal-266-0351

Unfurnished, 2 rms, $159/mo, near Pru, utilities furnished, top floor with view, couple or fem. Electric kitchen 266-0301

Jam. Plain-5/6 bdrm apt av imm in ex area nr MBTA/mkt/Arborway 2 full baths; lg rms; lg kit w/dishwasher, lg frost-free ref/freezer; basmt indry; screened porch; garage. 524-3268 / 723-5849

3 Br Apt.—8 rms. $300 mo - May 1st option to renew. Near trans. in Brookline. Laundry room. 734-0445

ALLSTON 1-bdrm 5/1-8/31 $190 off Comm Ave convenient semi-furnish. Lrge kitchen porch for breeze Call 738-3058 aftn/nite.

Prof F wanted to share lux 2 brm apt at Kenmore avail May 1. Call 266-0882 after 7 PM

Summer sublease: Mod 1 bdrm apt Arlington near Tufts fully furnished sunporch sw pool parking $192 Call 646-4712 after 6 PM

Beacon St at Park Dr. lrge one bdrm w/ mod kit & bath Good closets, near MBTA & shops, sub. W/ opt $175 htd avail now. Call tenant eves & wkends, 261-3621. Ideal for single or couple!

SUBLET NOW TIL AUG
Opt in Sept, cozy basement studio, private entrance, safe, centrally located on Beacon Hill, $135/month, util not included. Call days 262-4200 Ext 6384, nights 723-8876

Sublet now large studio Back Bay frplc. bay window some furn. util. inc. Sec. bldg. depos. $185/mon. negot. 353-0152

SEX....You don't need an apt. for it. But it sure beats the back seat of a car. WILK & WELCH 536-0650

Marlboro St. one bdrm apt whole top floor of twnhse a great sublet with option to renew only $185 call Steve at 532-5398

So. End-very private duplex in Vict townhouse. Sep entr, garden, lots of character. 2 br, lg bowfront lr w/marble fp, dr w/marble bar, mod bath, kit w/dw, disp. Near T, Pru, City Hosp. All util, $350. Pets ok 267-8565

RIVERWAY
Lg 2 bdrm nice view now 190 1 bdr 150, studio 125 783-2100

THE FENWAY
Studio separate kitchen & bath 120, 2 bdrm 250 now 783-2100

Cambridge nr Harvard Sq large sunny studio apt sep dressing rm + kitchen gd safe bldg $185 avail May 1 call 547-6772 eves

Brookline sublet-large beautiful clean room in 3 bd apt near MBTA parking great location call 734-7696

Apt for rent spacious and sunny newly repainted 5½rm. Availble May 1 $180 a mo. on Ft Hill near MBTA come to 1New Heath St.

Beacon near Kenmore Sq-studio sublet: June 1-Aug 31. Furnished $105-includes all utilities 247-8764 7-9pm ask for Sandy

CONVERTED GARAGE
2 floors terrace w/n ac 2 bdrms $225 includes all util also pkng avail call 536-5398 anytm

Sublets Sublets
Kingsley Associates
738-4990 738-4990

Brookline 2 bed apt sep kit & tile bath $190 large 3 bed $216 Prime Realty does it again! 262-7750

HOUSE BOSTON
First floor of 3 family house 3 bdrms living rm kit & bath $235 unheated call owner 266-3320

SUBLET
SUBLET
SUBLET
Living room kitchen and bath fireplace wall to wall carpeting $175 near Public Gardens call Nick at 266-6162

Great 1 br! $150 KE6-6335

Northeastern U apts. KE6-6335

Fenway nr Museum 1 br $150 128 Hemenway St. KE6-6335

APARTMENT SALE!
NEAR N.U. & FENWAY
One b.r. $150, were $165-175. Two b.r. 160-190 were 180-225. Four b.r. 220 was 240.
RENTAL HEADQUARTERS

Looking for a sublet or want to sublet your apartment — Call Apt. Hunter 277-1122

Camb 7 rooms 4 bedroom modern WW Fairmont St. Two floors 270 876 4259

Sublet — 2 bd rm furnished apt Somerville $169/mo available May 1 for summer or entire year call 625-2295

Sublet — 3 bd rm furnished apt Somerville. $235/mo available May 1 for summer or entire year call 625-2295

Camb. Avail now very lg mod, studio apt. w/w, A/C, many extras. All util. except elec. 375 Harv St. Call 547-3357 8-2, after 4-864-6493

Bost Univ & Northeastern students: many apts avail 9-1 Kingsley Assoc 738-4490

SEPTEMBER APTS ARE NOW AVAILABLE for You...to See... Call WILK & WELCH 738-1628 & 536-0650

sublet 2 bedrm furnshed apt. May 1st/Sept option. Living room, pantry, eat-in kitchen 1395 Comm $235/mo call 782-5644

Very nice summer sublet avail May 1 One bdrm, lvngrm, eatin kitch, bath. clean near MBTA on Hemenway 536-0790 only $135/mo!

Apartment for ent: Clean! First floor, furnished, one-bedroom, near Commonwealth and Allston Avenues. Available May 1. $185.65, heat included. Call 731-4368.

Sublet 6/1 lg 3 bdrm apt Camb near BU Bridge. Mod bath, kitch liv rm, w/w Conv. Cent Sq. $256 . Call 354-0437 after 6 pm.

Summer sublet Beacon Hill one bedrm furnished or unfurnished Avail late May thru Aug $175

Sublet apt-spacious panelled 2 bdrm lg eat-in kitchen w pantry lg lilving room nr Comm & Harv Aves. June-Aug. Call 783-1910

June sublet Sept opt large bedroom eat-in kitchen tile bath panel livrm 5 min to stores Bu MBTA $178. Pets. 566-1836

Camb nr Harvard sunny safe 5½ rm apt $250 w/o util. Avail June 1; pref person willing to split May rent (move in if you wish) to replace departing roommate. 492-7992

One male needed for Cam. Sublet from 4/15 7/1 call 492-3781

Two responsible young men seek to rent a house or large apt in camb near Harvard Square by Sept 1st excellent ref avail. Must be clean and well-lit call Cari Schenke at 523-6611 anytime or Patrick Lee 864-4434 days and leave phone number

Brighton-Towne Estates. Modern 2 bdrm with air cond dishwsher pool parking. Close to MBTA. Summer sublet. call 783-0705.

Room shared bath Cambridge behind City Hall large clean sunny furnished female pref $20/wk/month rates 547-8755

Cambridge bright room in large house share kitchen living sp washer-dryer nr Hrvd Sq. rent negotbl 864-6875 868-0073 Lisa

Sept. Stu $145, 1 beds. $165 2 bds $235, 3 bds $280. Walking distance to B.U. WILK & WELCH 845 Beacon 536-0650 & 211a Harvard St. 738-1628

Fenway; stu $130 Sep kit 738-4990

Sept-why wait? Beat the June rush!! All mod apts 3bds-$300, 2bds-$220 1 bds and studio. Act now! Be safe! 277-1122

For Discriminating Ms
Beautifully maintained apts in Brighton. Studios $150; 1 br $180; 2 br $240 Ideal for the security conscious 277-1122

BROOKLINE VILLAGE
Beautiful stu 1 br coppertone app w/w exp brick wall respons people only $160 — $190 277-1122

BRIGHTON
nice studios $125-$140.
1br $150-$175.
2br some w/mod kit&bath $195-$225
Now & Sept 277-1122

Looking for a sublet or want to sublet your apartment — Call Apt. Hunter 277-1122

NEW BUILDING
Studio $145; 1 br - $165 2 br $195 includ indiv heat control, disposal, pkg. 277-1122

Sept-why wait? Beat the June rush!! All mod apts 3bds-$300, 2bds-$220 1 bds and studio. Act now! Be safe! 277-1122

mod 3br pannelled, may be 4br mod kit. $289. avail now 277-1122

BACKBAY STUDIO APT
Furnished and with lge kitchen to sublet June - August with September option. 180/month call 536-7916

Sublet two bdrm apt on Fenway overlk a pk large livingrm call 266-0787 after five

Female rmmte wanted June 1 own room 68.75/mo. Allston near Harvard Ave. call 254-0193

Apt sublet June 1—Aug 31 modrn 2 bdrm carpeted a/c mod kitch and bath free park in priv lot furnished Allston 738-8226

Brookline 2 bed apt Sep kit & tile bath $190 large 3 bed $216 Prime Realty does it again! 262-7750

HOUSE BOSTON
First floor of 3 family house 3 bdrms living rm kit & bath $235 unheated call owner 266-3320

SUBLET
SUBLET
SUBLET
Living room kitchen and bath fireplace wall to wall carpeting $175 near Public Gardens call Nick at 266-6162

Great 1 br! $115-$150

Northeastern U apts. KE6-6335

Great 1 br! $115-$150 KE6-6335

Fenway nr Museum 1 br $115-$150 128 Hemenway St. KE6-6335

APARTMENT SALE!
NEAR N.U. & FENWAY
One b.r. $150, were $165-$175. Two b.r. $160-$190 were $180-$225. Four b.r. $220 was $240.
RENTAL HEADQUARTERS
128 Hemenway St. KE6-6335
Eves & weekends 262-3938

Back Bay proper-Studios-1,2&3 bedroom apts-Now renting for 9-1-73-call us-262-1880

Back Bay Beacon St.-Lovely 1 bed-Riverview-f.p. hardwd. fls. great bldg. $240 call 262-1880

Beacon Hill flats-top fl. $285-1½ beds-great view-must see-262-1880

STUDENTS
Beacon St. Copley Sq gracious living f/p studios $160 1 bed $190 2 bed $275 Prime Realty 421 Marlboro St. Boston 262-7750

REEFER REALTY
The rents aren't high, but we are! 266-3322

B.B. Comm. Ave.-70'studio or unusual 1 bed-$310-2f.p.sep.k. wow-262-1880

Back Bay So End-unusual 1+2 bed duplex apts-$330-call for info-262-1880

Beacon 1 br f/p 190 Comm 2 br 1½ bath 250 Newbury studio exposed brick 165 536-5087

Beac. Hill studio, sep. kit. $125. One bdrm, sunny $145. Two berm, tile bath $240 Apartment-Man 523-6625

B.B. Marlboro St.-$275-all utilities-lg 1½ bedrm-whole floor-f.p. call 262-1880

BRIGHAM CIRCLE AREA
Four bedroom livingroom modern kitchen & modern bath. $235 heated no fee. Call owner. Clean apartment 266-3320

2 rm panelled apt to sublet across from N.U. 140 mo. avail. April 581-2150 6-10 pm

2½ rm apt N.U. area clean $105/mo+heat now 783-4590 254-3486

BRIGHAM CIRCLE AREA
Three bedroom $210 livingroom modern kitchen and modern bath call owner 266-3320 clean apart. No fee.

All parts metro area stu. 3 bd rms $140 $375 open eve Sundays call now agt 547-8500

Cambridge Allston Brighton Beacon Hill $140-$375 open eve and Sundays agt call now 547-8500

Park Drive sunny spacious 1 br $150 $165 studio $120 2 br $190 Students & freaks okay 536-5087

Back Bay-Brookline-Lg. 3 bedrm. apts-$300 to $350-must be seen-now + 9/1 262-1880

Brigham Circle 4½ bed apt full eat in elt ceramic tile bath great deal at $225 groups welcome call 262-7750 ask for Andy

B.B. Marlboro St.-lg. lovely studio-$210.00 new K+B-closets-262-1880

EL CHEAPO SPECIAL
Four bedroom livingroom modern kitchen + modern bath. $235 heated. No fee. Call owner 266-3320 clean apartment

Students Sept + June 1 br $160 2 br $250 3 br $300 4 br $350 Hereford

316 Newbury 536-5087

FENWAY AREA
Four bedroom livingroom modern kitchen + modern bath. $235 heated. No fee. call owner 266-3320. Clean apartment

SUBLET
SUBLET
SUBLET
Studio $140 in lovely building call 266-6162 anytime

Back Bay security bldg attrac studios with alcoves $135 f/p 1 bed $215 exclusive with Prime 262-7750

Marlboro St. sublet May 1 to Sept 1 opt. to renew. Lg studio eat-in kit. working fpl. all utilities except elec. $198 mo. 536-9556 after 5 PM

COUNTRY SECLUSION
Couple (teacher and painter) have second floor of home in Harvard available. Pref. for one tenant. Very light, white walls, 3 rms, kit, bath, sep. entr, garden. $150 util inc. Poor sound insulation demands relative compatibility. 1-456-8290.

SUBLET WITH OPTION
For Fall. Lg liv-bed. comb. (23' x 15') w bay wind. over river. Lg. kitchen and dress. room. Near N.U. Fully furn. $175/mo. 247-7725.

BEACON HILL- Sunny one bedroom apt $155. Call 723-3966

WATERTOWN Mod 2 bdrm near MBTA, stores, Mass. Pike. Parking lot, air cond, laundry, storage, $255 + elect. Avail June 1, 926-4715

Across from B.U. 1 bdr apt, kitch & bath, $158. Sublet June 1, Sept. option. 262-5944.

2½ rm apt sblt or keep June 1, Boston-Park Dr-view park, Museum. $145 w/ util. Call 266-3181 aft 9PM or Box 6448

Prof male rmt wanted to share fine fully furn 6rm apt near Pru a/c dishwasher $125/mo. 267-9391 Tu Wed Thu 8-9AM or 6-11 PM.

ALLSTON apt sublet June-Aug. on MTA Good for 1-3 people. Will sell furniture. $195. 566-7874

Sublet 1 bdrm apt $170/mo. Available June 1, nr Cleveland Circle. Call 738-7258 after 6.

FURNISHED ROOMS
For rent, $18 and up per week. Monthly rates. 65 Westland Avzze. between Symphony Hall and Fenway Park. Call 266-3287.

Sublet Hyde Park sunny modern 2 bdm apt. Seeing is believing. Avail immd. thru Sept 30, $230/mo. Call 364-3276 or 494-8514

D-I-A-L
S-U-B-L-E-T-S.
/for you apartment needs in Brookline, Brighton and Park Drive areas. We want to help you! Now June and Sept.
Brenner & Orff Assoc., 10 Pleasant St., Brookline. NO FEE!

Sunny studio on Peterboro St. $118/mo, elevator. Call 262-3975

Nice clean sunshinyy studio on Park across from Museum, 1st floor near everything. Nice neighbors. Call eves. 267-7235 April 19

EAT SPAGHETTI EAT SPAGHETTI EAT SPAGHETTI EAT SPAGHETTI EAT SPAGHETTI
KERTZMAN'S
Volkswagen Engines
Rebuilt At Our Own Factory
A KERTZMAN'S ENGINE IS NOT JUST AN ENGINE!
We regard each of our engines as a precision instrument.
Each of our engines is the finest built in N.E.
A LITTLE HISTORY ABOUT KERTZMAN'S. . .
We have been servicing the public since 1925 & telling it like it is for 47 years.
We are the voice behind the Attorney General's Office verifying consumer complaints about rip-off auto agencies in and around Boston.
WE ARE IN THE AUTO BUSINESS TO PROTECT YOU!
There are just too many underhanded garages double-talking YOU the consumer into $50 tunes and frismalls and chromuses that are just not there.
Please be cautious and let us advise you.
We have a large and experienced staff capable of solving just about any VW problem. If you are thinking of making your car like new. . .
Call Kertzman's! You'll be calling the largest and oldest independent VW dealer in N.E. Thank you.
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AT 2364 MASS. AVE., PORTER SQUARE, CAMBRIDGE 492-8118
For ALL your VW Part Needs!
EAT SPAGHETTI EAT SPAGHETTI EAT SPAGHETTI EAT SPAGHETTI EAT SPAGHETTI

Allston 2 bdrm lrge liv rm as 3rd bdrm all renovated wd pnl. mod kitch & bath w/pets, near gd. trans. & shopping. Call 277-4952

1 bdrm view of Fens, sublet to 8/31 $165. Call 261-2739

1 br, balcony, hi clg, carpet $200, air cond, all util, storage room, mod kitchen, parkg available. Symphony Rd, May 1, 267-8210

Sublet & Sept option Cleve Cir. bas'm't apt bedrm kit bath furn util piano $155 & sec. 566-8360 10 am-10pm Mon-Fri, Gunckel.

Summer sublet 1bdrm 3½ rm apt in Cleve Circ Bri. Avail mid May 2nd flr sunny, furn, $140/mo + util. till Sept. 734-1358

Sublet a recent remodel 2bedroom apt. on Beacon Hill from now until August 1st, near MBTA and shopping area. $210. 723-5062

2 bdrm apt in Brighton 1 block from MTA (near Harv. St.) $185 neat inc. very clean, brand new modern bath, 2nd fl, furn. Avail May 1st w/option for Sept. Call 783-0155.

BRIGHTON
nice studios $125-$140.
1br $150-$175.
2br some w/mod kit&bath $195-$225
Now & Sept 277-1122

Brookline modern studio with parking, near NU. Available May 1. Call evening 254-7103 Paul.

SUBLET
For June 1 studio apt 304 Berkeley St. $155 month. Call 536-9789

Boston Garden apt studio furn or unfurn 2 blks new John Hancock $165 util incl. Ideal for wrkg man. 267-8195 or 267-8061

Sublet sunny spacious furn apt in quiet Camb neighborhood 10 min from Harvard Sq. From June 1-Aug 32. $250 3-bdrm porch yard.

1 br apt 26 mo lease $140 5/1 Heat & util inc free pkg on busline. Quiet pleasant neighborhood in Watertown 926-1931

For Discriminating Ms
Beautifully maintained apts in Brighton. Studios $150; 1 br $180; 2 br $240 ideal for the security conscious 277-1122

BROOKLINE VILLAGE
Beautiful stu 1 br coppertone app w/w exp brick wall respons people only $160 — $190 277-1122

NOW. . . SEPT. . . SUBLETS
WILK & WELCH
536-0650 738-1628

Sublet w opt mdrn Brighton 4bdr 2livrm 2bath 2kitch carpt pani furn free park 1 block Com MBTA avail May 15 rent nego 738-8305

Cosy one bedroom apt Hereford nr Beacon safe clean bldg/incl eat-in kit mod bath livingroom br and patio bargain only $165 mo avail May 1st op in Sept call Janet 536-3710 aft 5 or 727-7056 days (leave message) This is not an agency

NEAR THE GARDENS
Large studio, sunken livingroom bay windows sep ent very unique sublet June 1 $156 536-5398

Back Bay avail April 15 1 br Beacon St. con Goucester St some furn incl 175/mo. util incl 536-5988 any time

May 1 sublt lge 1 bdrm apt near Clev Crcl eat in kit great location pets ok $180 +. SEC DEP CALL Bruce aft 6 566-4998

Huge 5 bedr apt avail now! Only $180/mo; 4 mi north of Harvard; Needs paint Jim 776-1007

Sublet 2 bedrm apt on Beacon Hill Heat & water pd good landlord $230/mo June 1-Aug 31 or yr & 3 mo lease call 723-9095 after 6

Brighton: Lge 1 bdrm mod bth & eat-in kitchen 738-4990

Beacon St, Brkline 3 bedrooms 2 baths $375/mo incls utils. 1rm avail mid-May or June 1 All avail July; Quiet, air cond; MBTA in front, lg lvg rm and kitchen, carpeting. 738-8079

Kenmore Sq area 1 bedroom apt sublt w/option for fall $160 mo heat incld 266-2161 after 6

Cambridge sunny well maintained 1 bdroom apt in house yard pet allowed thermostat excellent landlord $225 inc heat, gas, electricity 354-5005 sublet thr Sept 1 lease renewable

Park Drive: stu/alcove 738-4990

Camb 3room modern apt first floor Fairmont St 150 call 876-4259

6 Bedrooms fenced yard quiet area on MBTA 10 mins to Boston Garden in Jam. Plain Avail now $450 heated 522-6424 David

Sublet great 1br Back Bay apt fireplace & good parking near MTA, park, schools, stores, etc. Must see! $170+ elc??? 868-0564

BRIGHTON- 3&4 bed, new K&B, close to trans. avail June or Sept Students O.K. Don't wait till last minute. 325-375 Brian 536-2291

Last week in April for FREE—Sublet to Sept near Copley Sq. mod 4 rm apt quaint strt $225 incl util 262-7209 Keep trying.

Short term leases till Aug. 31—Many Good Deals—Call WILK & WELCH 845 Beacon St. 536-0650 & 211-A Harvard St 738-1628

CAMBRIDGE Sunny1 bdrm sublet May 1- Sept 1 exc loca Lee St. $175 Call 492-4621 aft 6 on SMThF aft 10 TW or Sat. morn.

Paneled apt. sublet. Ideal for 2 students. Back Bay near Berklee. Imm. occ. $165/mo. Rick 266-6738

Sublet: Lge sunny apt now thru Aug w/Sept op on Marlborough St 2bdrms+lvng rm & tile bath & shr eat-in kit $220/mo. 267-2578

ALLSTON 2 bedr., wood paneling, lvrm. ktch. bath porch 2nd fl on bus to Harv. & Centr. Sqrs. $160!! Avail April 9; 787-4336

BRKLNE - TAPPAN ST
Now 1 bdrm new white pnt wrkng frplc fox lok No rent due til 5-73. Grt sunsets nce kitchen 731-0642 nyts + bfr BAM $175

1 Month FREE RENT....Stu-$120 & 1 beds $145. Call WILK & WELCH 845 Beacon St 536-0650 & 211A Harvard St 738-1628

Sublet April 29-Sept29 Sunny Park Dr Apt 2rms+ kitchen small dining area and bthrm $175 a mnth + uti Call 267-7974 mornings

Sunny apt-Allston-one bedroom, paneled living room, spacious kitchen, close to MBTA and BU, avail mid-May, $155 . Call after 9 PM - 254-5296

mod 3br pannelled, may be 4br mod kit. $289. avail now 277-1122

Room for rent. Weekly basis. 120 includes kitchen and all utilities. Near MIT, Harvard, BU. 868-3477. Keep trying.

Beacon Hill sublet June 1-Sept. 1 spacious 2 bedrm apt. with livingrm kitchen bath call 7238969 nites 200.

Back Bay 140 decorators apartment 1 bedroom livingroom with fireplace & old charm has to be seen call 536-7690

BEACON HILL
1 bdrm apt. near Boston Common 155 including all utilities. Good landlord. Available June 1 call 227-0339 evening or box 6721

Beacon St. one min from Kenmore Sq. 1 bedroom apt. to sublet w/option for fall. L.ARGE living rm/live fireplace call 2612763

2 bedroom-Comm. Ave. Near Harvard St. 190.00 Call WILK & WELCH 738-1628 & 536-0650

Boylston st. on the finway 1 bdrm apt to sublet lease expires sept 1 near ne, bu kenmore sq. good view, new paint 227-1618

Park Dr. area 2 bdrm apt excellent condition sublet for july & aug w/option on lease nr. Cleveland Circ & Riverside mta 245 2665762 after 5

CAMBRIDGE SUBLET
2 bedroom apt. near central sq. for 220 month. Lease now until Aug. 31 or beyond call 547-7412 or 876-1431 day & night.

SUBLET
SUBLET
SUBLET
Studio $140 in lovely building call 266-6162 anytime

Camb 7 rooms 4 bedroom modern WW Fairmont St. Two floors 270 876 4259

Sublet — 2 bd rm furnished apt Somerville $169/mo available May 1 for summer or entire year call 625-2295

Sublet — 3 bd rm furnished apt Somerville. $235/mo available May 1 for summer or entire year call 625-2295

Camb. Avail now very lg mod. studio apt. w/w, A/C, many extras. All util. except elec. 375 Harv St. Call 547-3357 8-2, after 4-864-6493

Bost Univ & Northeastern students: many apts avail 9-1 Kingsley Assoc 738-4490

SEPTEMBER APTS ARE NOW AVAILABLE for You...to See... Call WILK & WELCH 738-1628 & 536-0650

UNREAL REALTY
The rents aren't high but we are! 266-3322.

NOW OR SEPTEMBER
We can save you a lot of time and trouble. We are not into bullshitting. Apt. Unlimited 254-3489 or 254-3486

SHECTEL REALTY
Apartment & home rentals. Call 232-2265 526 Harvard St., Bro

PEOPLE
We will get you off to a good start and put your head in the right place. Call Apts. Unlimited 254-3489.

SUBLET
SUBLET
SUBLET
Living room kitchen and bath fireplace wall to wall carpeting $175 near public gardens call Nick at 266-6162

DIAL S-U-B-L-E-T-s
For your apartment needs in Brookline, Brighton, and Park Drive areas.
WE WANT TO HELP YOU.
Brenner and Orf Assoc. 10 Pleasant St., Brookline no fees

NOW AND SEPTEMBER
1-5 brs avail now $165 up several inexpensive 123 brs across from BU for Sept call Avenue Assoc. 566-2444

SUBLETS
Many inexpensive summer rental 123 brs some houses call Avenue Asoc. 11762 Comm Ave 566-2444

NEW BUILDING
Studio $145; 1 br - $165 2 br $195 includ indiv heat control, disposal, pkg. 277-1122

NO HASSLES
We want to make people happy. Let us help you find a decent apartment in Brighton, Allston, Back Bay, or Beacon Hill. APTS. UNLIMITED 254-4389 or 2543486.

ALLSTON — BRIGHTON — BROOKLINE — BACK BAY STUDIOS FROM $85.00. 1 BDRM $170.00, 2 BDRM $200.00, 3 & 4 BDRM AVAILABLE SEPT. RENTALS, APARTMENTS ETCETERA, 738-4590.

STUDENTS
We are here to help you find decent apartments for now or September. Call Apts Unlimited 254-3486 or 254-3489.

Apartments, etcetera, etc, etc, etc, etc, etc, etc, etc, etc, etc, etc, etc, NO FEE. 738-4590

Modern Apts For Rent
1, 2, 3, Bdrms Cleveland Circle — Jamaica Way — West Roxbury — Other loc Appl Htd Pkg No Fee $180.00 up 277-7400.

STUDENTS
WE UNDERSTAND YOUR PROBLEMS AND ARE MORE THAN WILLING TO SPEND THE TIME WITH YOU TO CLEAR THEM UP. APARTMENTS ETCETERA, 738-4590 NOFEE.

APT. SERVICES

We would like to help u find an apt: Kingsley Assoc: 738-4990

APARTMENTS TO FIT YOUR BUDGET APARTMENTS ETCETERA 738-4590.

MATCHING ROOMMATES INC. 251 Harvard St. Brookline Coolidge Corner. RE4-6469 or RE4-2264. The original roommate service. 7 years erving the public.

Apartment & Room Rentals in Beacon Hill/Gov't Center. No Fee. The Apartmentman. 523-6625

EXPERT REUPHOLSTRY
We specialize in restoring your fine household furniture 326-4020 Bristol Corp Dedham

Register Sublets now Hereford Realty 316 Newbury 536 5087

Apartment & Room Rentals in Beacon Hill/Gov't Center. No Fee. The Apartmentman. 523-6625

APTS TO SHARE

MATCHING ROOMMATES INC. Boston's first and most experienced roommate service. Call RE4-6469 or RE4-2264 or visit 251 Harvard St. Brookline Coolidge Corner. 7 years serving the public. Member Mass. State, Greater Boston Chamber of Commerce

APTS. WANTED

Wanted starting in June: Studio Apt. prefer in Bkln. or Camb. & near MBTA. Rent not over $150. Call 524-6502 after 6 PM.

Artist, employed, female, has 2 cats (neutered), needs very small sunny apartment with stove, refrig., bath. 787-1085

Male student 19 seeks room in house for next Sept-school year with family or young people near BU, BC or MTA Bob 353-6509 eves.

Harv gr stud. & wife seek apt or house sit arr in Fr Pond/Brattle area for 1 yr begin Summer dates flexible 354-1841 PM

AUDITIONS

The Brookline Symphony Orchestra, now in its 16th season, is holding auditions for the following chairs: Bassoons, Trombones, French Horns, Violas, Cellos, and Basses. Concerts this season will include works by Beethoven, Brahms, Mozart, Rossini, Debussy, etc. Tel. 1-263-3981 or write Auditions c/o Brookline Symphony Orch. 1187 Beacon St. Brookline, Mass.

CASTING FOR MOVIE!
3 parts two male one female, one rotund Falstaff-like male in his middle thirties, one tall female in mid-twenties, some ballet experience. Bring resumes and pictures Saturday morning April 24 10 am to 1 pm at the Film School, 1001 Mass. Ave Cambridge

Octopus holds playreadings Arlington Street Church 7 PM Weds. Is looking for new scripts and actors/actresses. Call Geraynn Williams 442-5316

MELLO-CELLO
I need a versatile cellist to work with. I have original material and ambitions to play coffee houses and clubs in the area. If interested call Steve at 738-5756.

DANCERS, MUSICIANS, VOCALISTS,++Auditions being held for the purpose of formation and promotion of a show. Call 623-1230.

Theatre Experiment Laboratory—openings for production people for Cocteau's INFERNAL MACHINE—Call 661-1582 or 661-9741.

2 M actors for children's play May-Aug. Call 442-1067 M-Tu only.

MALE DANCERS
Performance Workshop with New England Dinosaur. Experience not essential. 862-9036

CARS

JACK'S TUNEUP SHOP
Electronic diagnostic service performance cars tuned evening service till 8:00 Phone 890-9848, 283 Winter St Waltham

66 Rover TC 2000, 62,000 mi New Vieth Radials, tach, spare parts, good interior. Body needs work. $375. Call Phil 482-8974 / 522-4461

TRANSMISSION PROBLEMS?
Engine Trouble? Don't panic—let the experts at Precision Motrs, Somerville, give you a free estimate. Foreign cars a specialty. Call 666-3737.

1972 NOVA, 2 Dr. Coupe, 6 Cyl, auto., P.S., W.W. Tires, Wheel Covers, Radio $2295
MIRAK CHEVROLET, 430 MASS. AVE., ARLINGTON
643-8000

Mini with new 1275CC eng 40 miles to gal. Very dependable $495 or B.O. AM/FM radio included. Phone 244-0657

MOVING TO FLORIDA — MUST SELL
1965 Triumph Spitfire $150 car
1969 Triumph Spitfire $950 car
1967 Triumph 650cc $800 mc
1968 BSA 650cc $850 mc
Call Dennis after 6 646-9734

WTD DEAD OR ALIVE
Your 60-66 Dod. Dart or Ply Valiant! Will consid. anything, tow it away if nec. Call John eves 536-1574

69 VW bus rebuilt eng. $850. 69 Ford LTD wagon, factory air 850 call John eves 536 1574 or lv mess at 326 3761

VW bus 64 with rebuilt 66 engine good condition need a little help from a friend best offer over $250 Bob 547-4988

65 Corsa Corvair exl engine, 4 spd 45000 mls, budkets, twincarb new tires, no repairs, $245 now call 547-7004, evenings - Camb.

1966 BMW 1800ti, new clutch, redials, radio, and new brakes and bearings. asking $750. Call Peter 527-5935

1972 SUPERBEETLE
like new radio still under warranty yellow $1895 eves call 661-8836 days call 868-1090

1971 Renault 16 Red sedan wagon carefully maintained. Michelins, Fr. sh. dr., R & P steering, disc brks., $180 stereo FM- tape syst., $1500 or B.O. Call Mike 298-9006 days/eves. Must sell fast.

Supervan! '64 int. Harv. fact. reb eng. bunks, R&H, new tires, cpt, runs great — must see. It's big! $950 — will haggle. 492-6701

72 CAPRI
PERFECT CONDITION
Racing green with white vinyl sunroof, automatic trans, air cond, decor group, under 12000 miles $2700 call 776 9697

SEMI FREAKS
Car repairs Volvo, Saab, BMW, VW Foreign American no ripoff, honest experienced work. 1-897-2696 eve 646-5374

64 Pontiac Grand Prix hardtop blue int radio F&R speakers excellent mech. condition must sell $350 call eves 492 7239

62 Cady hearse for sale reworked for camper good con, 500.00 must be seen 665 6447 Mike

1970 VW BUG
1970 VW bug, red, std., excellent mech cond, clean, needs 2 tires owners second car. ask $1195 call 723-2424

1971 brown capri, model 2000, 4 speed, 18000 mi, ver. good cond $1650 or best offer, call 523-3282. Keep trying. have odd hrs.

Rio not running but many miles left if work done garaged at 254-9771 owner 787-9756 for 200 R/H 45000 m. exc. engine.

For sale 70 Toyota Mark II 4 dr sedan auto, snows $1000 but will bargain call 354-7029 mornings

1972 VW camper fully equipped, AM-FM, sleeps 5, sink, fridg, poptop, extra tent, one year warrenty left, exc cond call 595 8616 daytime or 267-0680 at night

1966 Karhman Ghia, rebuilt engine Michelins body fair offers over $475. Call 536-2960 after 6

MGB 68: orig owner w/ receipts exec mech, all extras, needs some bodywork — $850 firm. Call Bruce, 524-7940 eve/235-7155 days.

RARE CLASSIC VIRGN
Very rare car 1953 Kaiser 2-dr Manhatten. Car is completely original. 40,000 mi... 1500$ bo call 631-0352 any morning sharp

1967 VW Squareback cheap call Jay after 5pm 731-3254

VW Bug 68 body in good cond radio snow tires 4 good tires needs transmission work call 327-3419 best offer

Mercedes Benz 1956 Sunroof new tires nice cond $300 427-1991

DATSUN 240Z
1971, yellow, excellent cond. only 18,000 miles, best offer days: 482-2700 ext 304
eves: 585-4617

1968 FIREBIRD
6 cyl, 3 spd, very economical asking $900 or best offer call 617-235-9671 ask for Mike Neill

1968 VW BEETLE
doors, roof damaged. Frame, trans engine, tires, brakes, seats all in good shape. Best offer tows away. 769-4819, Norwood, evenings

Bug-eye Sprite
Austin Healy '61 Sprite exc mech cond body perfect treated with respect it deserves a show-piece $900 call 899-6919

Mail truck 1964 Intl 1-ton van any offer will be considered it must be sold. Call Brad eves & wkds 227-3792. Keep trying

CHEAP WHEELS
1969 Datsun 510, 4-door standard, excellent condition, $995. 30 day guarantee. Call Roland Kelly Datsun 1-922-1405

WAGONWHEELS
1971 Datsun 510 Stationwagon, 4-speed, excellent condition, $1795. 30 Day guarantee. Call Roland Kelly Datsun 1-922-1405

ECONOMY SPECIAL
1971 Datsun 1200 Fastback, excellent condition, vinyl roof, $1695. 30 day guarantee Call Roland Kelly Datsun 1-922-1405

66VW station wagon new tires and clutch $495 orbo 244-0657

Fast sale 68 Volvo 1425 new clutch, AMFM stereo tape 2 new snow studs 4 speed dark green 522-2474 $800 or best offer

Parts-my austin America is sick. Buy good parts for a million $$ or your offer. Take anything needed. Home days 893-1483

MGB Roadster
Must sell, one owner excellant condition, full equip $950 call after 6 most eves. 957-1903

Stiumph Spitfire conv. 1967 red 41000 original miles by one owner car in storage 2 yrs. $750 exc cond 254-1380 Jack

71VW (kombi) AMFM new tires good cond $1500 mim 288-7068 evens. Kombi is a naked bus

1969 Dodge Sportsman Van V-8 Automatic transmission, windows all around. In good condition. Call 628-2919 after 6.

1969 Fiat 124 sedan needs engine block and buyer !275 low mileage. 262-5173

1961 Ramb Amer stand excel con new clutch battery radiatr recent tune up gd tires !200 Joan 648-9213

Volkswagen 1970 bug light blue 47000 mi excel running cond new tires inc studded snows amfm radio eves wkends 731-6911

66 CHEVY PANEL VAN
excel cond low miles rebit eng good body std trans side windo ideal for camper traveling a real bargin at !800 893-6406

1971 Capri sport cp excellent cond 5 new radials mag wheels radio must sell leaving for Europe !1695 or B.O. 965-4345

Ford Torino 68 am fam, new trans battery, brakes. exc. mech. cond. !750 or best offer. must see. 783-1762 after 6 p.m.

Renault 10 1968 excellent body and engine plus am-fm-sw radio Michelin X tires, etc. !500. call 876-0679 eves.

67 Volvo 122S 4dr automatic very good condition $800 call 828-6513 after 6:30pm

68 Int. Metro-van recently rebuilt automatic trans. 4 good tires + spares ideal for camper coversion $300 call 266-0775

68VW Squareback, lt. blue, good body, new brakes, engine needs work. Have recent repair records. $450. 661-8609

63 VW, rebuilt engine. Banged up. Best offer. 782-5330

1969 Toyota Corona 4 door excellent body & mechanical condition 26,000 miles $800.00 call 426-9565

Willys Jeep '59 hardtop-rebuilt en.-v.gd. cond. 4 nw snows wkdys. call 361-2200 after 9p.m. Sundays 436-2998 all day, Steve

'68 Corvette Roadster, 427-390 auto, pls, p/b, power windows, new engine, good cond, 2 tops, 2 spares; 46,000 mi, $3000. Call Jo after 6: 776-0090

Medium size mail truck van excellent for carpenter $300 or B.O. 787-3475. 12 string elec. guitar with case excel. cond 75.00 787-3475

1965 VW Bus good eng, sunroof no leaks very little rust rebit trans (cost over 300) nds 2trs ? muff — $400 Northboro Pete 485-9100 ext 357 daytime only

1969 MGB GT
Top condition. Must sell — $1400 or B.O. Call 1-369-8010 weekends and eves. or 868-3042 9 to 5 weekdays.

TR-3 parts for sale. Trans, tops, engine parts, seats, enything except suspension and some body parts. Greg 253-3213

71 LAND CRUSER 4WD
Immac cond low mi, hubs, r&h + many extras. Ready to explore this summer. Never plowed $295 or trade for older pick-up or car plus difference. Must be seen & driven call 484-5687

CAMPER — MOTOR HOME
Converted bookmobile on Ford F-600 chassis. Sleeps 5. Has lav and stove. Excellent condition will accept first $2200 offer. call days Boston 426-8624 or leave message Brockton 588-6323

Wanted! Cheap walk-in or similar van to fix up for underground moving business. 442-0421 or c/o Tnna, 136 Marcella St., Rox. 02119

66 Volkswagen engine-good body bad trnsmission-good muffler-bad price-good 190 telephone evenings 427-1929

1966 Dodge sta wag, coronet 440 std trans, 8 cyl, white, 84000 mi. well cared for, needs reparis, asking $295, call 969-6175

1963 Ford econoline 65,000 mile brand new tires, good engine call 646-9297

67 Volvo wagon, very good mech and body cond-runs fine, many new parts, recent tunup gd tires must sell $850 536-4756

64 VW good mechanical condition body needs work, recent major tuneup, $250.00 or best offer call 731-5832 anytime

65 Econoline van heavy duty engine rebuilt mechanically excellent want $750 for best offer call 731-4023

64 Volvo 122S extraordinary cnd. radio new bks $395 orbo 244-0657

65 VW bug partially rebuilt eng. New Battery, starter, regulator, clutch, P. Plate and T.O. bearing. Extractor exhaust oversized tires receipts for all parts $300 or bo 738-4545 aft 6 pm

'66 Volvo, 122S. Best offer over $600. Call Bob, 262-5659 after 5

1967 VW Sqbk New engine driven less than 50 miles Just can't drive stick better to sell to someone who can call Kevin 267-2966 B.O. over 500

67 Pontiac Tempest
exc running cond must sell to come back to Japan 2dr hdtp 66 mlge $450 call 261-1133

66 Saab station wagon gd condition $500 492-8357

66 VW fastback — not beautiful but runs dine. no body rot. radio, sunroof, new starter, boltage regulator, master barke cylinder interior in good condition. Will bargain. Call Tory 868-1837.

64 Valient real cheap exc cond transmission — some body repair moving must sell 287 8545

Dodge super sindow van 67 totaly rebuilt eng. exelent running condtion call Jeorge 491 9019 best offer — a real charmer

'71 VW ENGINE
20,000 miles, runs well $200 or best offer, call Frank 547-1634

71 VW bug orange complete service record new rebuilt engine lbing country must sell call week 4915660 night 655 4809

NEW CARS,, USED CARS, MOTORCYCLES, repairs, service, parts, insurance — for all your automotive needs — see Boston Phoenix Automotive section in the ifrst part of the paper.

VW & SAAB OWNERS
560-15 Semperit snow tires two for the price of one while they last call 924-1680

Special on VW & Saab tires 50% off call 924-1680

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DO KIDS TURN YOU ON?
Energetic, enthusiastic and loving person - M or F, any age - needed to care for 3 children, M, W, Th. afternoons - We can afford to pay $15. Please call Bernadette or Gene 547-7978 until midnight.

BABCOCK KINDERGARTEN
Long established, year round. All activities. 8am to 5:30 pm. Ages 2-6 yrs. $20 per week. Transportation 277-9832

Lesley College girl seeks mothers helper job for summer + R B & salary. Warm, receptive, references Debbie, after 8pm 547-4567

LIKE TWO YR OLDS?
Parent coop in Brookline looking for teacher with exp with young children to teach 2 yr olds 2 mornings a week in fall small salary but lots of fun Free tuition for your 2 yr old Call 731-8552

PROJECT INC.
Children's workshops in art, ceramics, puppetry and weaving. 7 week session begins May 7. Register now. Project, 141 Huron, Cambridge 491-0187

F W/M.Ed. avail immed to babysit nites Avail from May 1-Sept full time Call 491-0477

Attention mothers who work. Yng woman has playgroup in Brookline meals provided call for more info 277-8857 reas.

PROJECT INC.
Children's workshops in art, ceramics, puppetry and weaving 7 week session begins May 7. Register now. Project, 141 Huron Cambridge 491-0187

F w/ med. avail immed to baby sit nites avail from May 1- Sept full time call 491-0477

KIDS — creative movement w/Lissa Saturdays — STAGE 1 — 338-9352

COMMUNES

Rudrananda Kundalini Ashram high quality, high energy life classes daily Melrose. We handle all Karma. 665-4898

Commune member needed must

be 22 yrs or over mature, caring- for Jip. house fixing up & farming. Your rent $55 mo. 521-0606 eve.

spacious city household needs more people !65 & heat & util. share meals and self call 524-1167

rural bliss available for couple now thru sept marshfield coop !62/mnth & week bills big room nr ocean 7 humans 18372073

spacious 12 rom house in MEDFORD has room for couple and single into coop living. Rent 110 + 50 + 15 ea. util. 2 mo. sec. 3951918

1 m needed immed. large hse in allston quiet street. adj. park conv. trans. good food, garden politics, yoga. 787-3511

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PARKING CYCLES
Motorcycle parking in hear of Back Bay, full security, $20 monthly, Westland Ave Garage near Symphony Hall. Call 536-8863

NEW HARLEY-DAVIDSON FOR SALE $600
Never used Harley-Davidson SS 350 Street Bike. Call Jeff Lockshin days 536-5390, nights 327-3434

Reconditioned bicycles for sale. All cleaned up + ready to roll. All kinds. Get your money's worth! Call 828-2166.

BMW — R60 — 1967 — 600cc. Dream machine for the ultimate experience in motorcycles. Must sell due to marriage. Many extras best offer call Wayne 628-4425

1971 BMW R/75 with air horn, fairing 10,000 miles excellent condition. 2 barbour suits, 2 bell star helmets. Retailed at $2400, will sell for $1600. Call Larry 522-9146 give phone

Triumph TR6C 1971 650cc superb condition 4000 mi $950 call 492-0848 after 8 pm with wind shield trophy sports model

SCHWINN 10 SPEED
Suburban model — drop handle bars — 1 yr old — rarely used mint condition $90 call Dick 969-2030 or 273-1770

Peugeot PX10-practically new 24" frame set up for touring rack, water bottle, extra set of gears new $270 now $200 536-4756

72 Suzuki 500 like new luggage rack & cobralinks ultimate chain just tuned $925 or best reasonable offer call Ken 547-9784

1970 Honda CB 450 red helmet chain & luggage rack engine rebuilt last year 13000 miles 675 or best offer call 2611167

Honda CB350 1970 low mileage good cond. sissy bar, chain, manuals included. $500. firm call 623-0457 between 6-10 pm

For sale-1970 Brdgestone 350 Not running but not wrecked; engine and trans. OK Make offer over $225 492-2192

1968/9 Yamaha 305 YM-1. Needs some engine poss lower end work. $250 or b.o. Jim 492-3658 or 253-4177 (lv. msg.)

72 Suzuki 500 like new luggage rack & cobralinks ultimate chain just tuned $925 or best reasonable offer call Ken 547-9784

1970 Honda CB 450 red helmet chain & luggage rack engine rebuilt last year 13000 miles 675 or best offer call 2611167

Honda CB350 1970 low mileage good cond. sissy bar, chain, manuals included. $500. firm call 623-0457 between 6-10 pm

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1968/9 Yamaha 305 YM-1. Needs some engine poss lower end work. $250 or b.o. Jim 492-3658 or 253-4177 (lv. msg.)

DATING

Joan H. asks: Don't services attract "losers"—people who can't make it on their own?
Phase 2 answers: Computer dating appeals to a wide cross-section of people and has particular appeal to people with advanced degrees. Yes, some "losers" apply, but Phase 2's selective renewal system has virtually eliminated such people from our population. For free inf, call 266-2138 (24 hrs.) and leave your name and address or write or visit us: Phase 2, Inc., 739 Boylston St., Boston, Mass., Rm. 541. Member Greater Boston Chamber of Commerce and National Computer Dating Association.

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DATA—MATE—We're Boston's biggest and best computerized dating service. We've been serving Bostonians (now over 25,000) since 1966, and we're the best deal in town. For our free application call-anytime - 547-0225 - or write 2464 Mass Ave, Cambridge, 02140

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Meet interesting and attractive people the easiest way of all, through the high-class Little BLACK BOOK, The Dating Magazine, estab. 1967 (as featured in NY Times). Each issue (72 pages) contains 500 people describing themselves. THEY WANT TO MEET YOU. BLACK BOOK serves the North-East USA. If you're single BLACK BOOK is a MUST! Convince yourself by sending $1 for current issue and full particulars to Suite 503-L, 160 W. 46th St NYC NY 10036.

GRAD STUDENT WINE & CHEESE PARTY
Sun April 15, 7:30 pm, at 233 Bay State Rd, Boston, Admission: $2 everyone invited. Spons by BR Hillel Grad Student Assn.

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PRIMAL EXPERIENCE GROUPS learn to deal with basic feelings of love, anger, pain and fear. Institute-trained leaders. Nightly and afternoon sessions $12. Adult and childrens groups, individual counseling, marathons. Also, one year leadership program (1,600). Call Center for Emotional Awareness at 266-2661 Mon-Fri 8:30-5:30, Sat 9-1 for interview.

Encounter Party Friday 8 pm M$5, F$0. 787-9220 3-7 pm (Boston)

We are a therapeutic family in search of clients. We live on a small farm in rural New Hampshire out of sight of neighbors with no phone or running water. There are animals, fields, woods, ponds and peace at our doorstep. We offer this setting and ourselves as thoughtful, sensitive people who can help to put you in touch with yourself. We believe that there are real alternatives to the standard society and typical relationships. We charge a modest fee for our services and accommodations. Write Ted and Joy Keiser, Merryweather, Henniker, New Hampshire 03242

PRIMAL CTR. OF N.E.
Applications now being accepted. If you're reading this ad because you've read "Primal Scream" & are committed to the therapy write c/o R.R. .1 Wilton Ctr. Rd. Wilton, N.H. 03086, Phone: (603) 654-6259

VIDEO
Artist offers services to drama dance and encounter groups for instant playback to evaluate self image. Will also make ed. and fund raising tapes. Sensitive to groups for social change rates negatiable 492-5509

Gestalt & Primal group therapy, Raja Yoga, individual counsel. Call for interview 734-7947, or 738-4501

PRIMAL GROUPS
And individual work 738-4501
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VIDEO INDUCED SELF AWARENESS
Dynamic grp forming. Objective: discuss, resolve personal hang-ups; problems via video + audio feedback. See, hear self on T.V. Insight into how others see you; how you see yourself. Grp of 6 $10 wkly session 261-3456

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CROSSROADS COUNSELING
277-1978
Encounter groups beginning for separated-divorced & singles. Both weekly & week-end groups.

HYPNOSIS HYPNOSIS
For self improvement 846-2114

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and individual work 738-4501.
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Dynamic group forming, objective: Discuss, resolve personal hang-ups; problems via video & audio feedback. See, hear self on TV. Insight into how others see you; how you see yourself. Group of 6 $10 wkly session, 261-3456

ENCOUNTER PARTY FRIDAY 8PM. M$5, F$0, 787-9220 3-7 PM (Boston)

PEQUOD
Define your needs, and how to meet them. Daytime & evening groups; individual counseling; fees negotiable. 354-6259

Tired
Depressed
Trapped by
Feeling sorry for yourself
caught by negative emotions
stuck in your head
Bioenergetics Group! Wed & Thurs eves. Brookline call Dr. Buryl Payne 1-877-6558

ENTERTAINMENT

Ragtime Music for your club or private party single act or band. Eliot 738-4729 before 11 PM

COUPLE WILL MODEL AO1-8922

BREAD AND PUPPET THEATER
Performs "THE STATIONS OF THE CROSS" at Emmanuel Church, 25 Newbury St, Back Bay, Boston on April 27(Tues), 28(Wed), 19(Th), 21(Sat), 22(Easter), 8PM $2.00. Good Friday, April 20, 12 noon.

TED SCHOLNICK
is Bogey in the Sudbury Players' presentation of "Play It Again, Sam". See it Fri. and Sat., April 13 and 14. For info. 443-6231.

Contact lenses 64 page booklet free. Write, call or visit Ralph J. Rubinoff, Registered Optician, 333 Washington St., Boston 742-0947

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Charles St. Meetinghse, corner Mt. Vernon & Chas, Beacon Hill
Donation !1.50 Gay Commty Cent

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THE WORLD IS COMING
To a beginning Friday April 13 8 pm Fenway Cambridge Hotel 777 Memorial Drive- Live music, theatre, dance, refreshments, free. Come join us.

FOR SALE

GREAT BARGAIN!
Framus Bass; fine condtion, fast neck. Call Greg 738-6752 nights after 10 PM

WURLITZER ORGAN MODEL 4022D. Has built-in cassette & chord box. 1 year old. $1000. Call 444-0916.

NEW HARLEY-DAVIDSON FOR SALE $600
Never used Harley-Davidson SS 350 Street Bike.
Call Jeff Lockshin days 536-5390, nights 327-3434

USED FURNITURE
We buy and sell used furniture at the lowest prices in town. Choose from our large selection of antiques plus odds and ends. AVENUE FURNITURE SHOP, 867 Dorchester Ave 265-7100 anytime

DON'T BUY PAPER BAGS!
Quality printed plastic bags at low prices custom-made or stock cuts available for all types of business. For info send name & number to Box 5785

Olive green sofa-year and half old-cost $60 new. Asking $20. Good condition call 547-2440 late is okay

For sale: Gibson electric guitar, & S 345 stereo, excell. cond. must sell 353-6247

Moving-must sell twin bed lg c-$20. Lg. 8-dr. bureau-$40 (both for $48.) chaise $8. Ice cream table w 2 chrs. $35 643-0091

Stamps & coins for sale-Large collection of U.S.-Israel & other stamps. Also U.S. proof sets. Call Jonathan, 244-5679.

RMI ELECTRIC PIANO
Model 300-B nine mo. old. ex. cond. piano, organ, harpsichord, lute modes. Call John at 498-2856 or Joe 498-2822

Denon stereo compact with BSR turntable $100 262-6176 321-1445

Fender precision bass w/o case great condition-year + half old-asking $200-call Gerry for info 547-0279 after 5

GOING OUT OF BUSINESS
Richards is leaving Boston and all our used furniture has got to go at ½ price at the corner of Park Drive & Buswell near Beacon 536-4419 it's all going

Moving- must sell Early American living room set, yr old; bureau, man's wardrobe, misc. items. Call 254-2618 after 5pm

Studded VW tires mounted and balanced prepare for winter only $20/pr. or b.o. very gd. cond call Erik 277-5960 eves

ANTIQUE BRASS BEDS
Also decorative brass and iron beds all sizes. call eves Watertown 926-4375

Beds 4 sale will deliver queen dull twin comp or separate matt box springs uph chairs book case coffee tbl after 5 UN4-9361

12 STRING ELECTRIC
in excellent cond. 3 pick ups wiggle arm mute bar hard case padded back best reasonable offer call Webster 542 8135 days

Matress Dbl brnd new $125., walnut head board: best offer 266-6712

Whirlpool washing machine; heavy duty; 2 spd, 3 cycle; perf. cond; moving, must sell. Call Jo after 6: 776-0090

Roberts 1725-8L Reel to Reel/8-track cartridge tape recorder; 120 watts, 3 spd, auto shut-off, digital index counter, 2 VU meters, monitor pause lever, 2 internal speakers, 7" reel, 2 mikes, tapes, case, oper. & serv. manuals; perf. cond, $200-225. Call Jo after 6: 776-0090

Smith Corona "classic" portab typewriter reasonably good shape $20 cheap! call 787-4642 ask for Ken

Moving must sell furniture! Fantastic couch $60 9X12 rug $45 dining table $45 4 chairs (4 table or sep) $40 call nights 787-3623

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Framus bass; fine condition fast neck-call Greg 738-6752 nights-after 10 pm

Wurlitzer Organ model 4022D. Has built-in cassette & chord box. 1 year old. $1000. Call 444-0916.

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Roberts 1725-8L reel to reel/8-track cartridge tape recorder; 120 watts, 3 spd, auto. shut-off, digital index counter, 2vU meters, monitor pause lever, 2 internal speakers, 7" reel, 2 mikes, tapes, case, oper. + serv. manuals; perf. cond, $200-225. Call Jo after 6: 776-0090

Smith Corona "Classic" portab typewriter reasonably good shape $20 cheap! call 787-4642 ask for Ken

Antiques-6 English dining chairs, caned, $350; nahog table $80; Vict. round table $150; and other pieces. 8767005

For sale Chickering piano square grand made around 1880 kept well needs tuning only. $1200.00

For sale Chickering piano squre grand made around 1880 Kept well needs tuning only. Unique $1200.00 call 242-2387

Farfisa combo compact organ; 5 octaves; good piano bass sound. $275. Leslie Model 825 w/SRO speaker, lifetime guarantee. Excellent condition. $400. Call Will, 1-369-4385 Concord

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Like new radials for Buick Skylark 205-14. Cost $130.00 when new call 862-7175 eves.

Dynamite B+W 11X14 photos of John McLaughlin Mahavishnu Orchestra + Allman Bros. Band Call Ted 492-8181 $1 each

Bookcase, hassock, camera, (twin lens reflex) Will sell cheap. Also size 10 white wedding gown. All exc. cond. 734-5441

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Olds recorder for sale ten months old list $400 selling for $225 or best offer call Steve 469-9560 6pm

Pre CBS Fend strat 375 precbs Fend Vibrolux amp 150 353-0132

Leather and suede jackets at Teen Angel 892 Mass Ave, Camb. open 11-6 Mon-Sat.

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Foot wheel with tractor seat attached completely professional hardly used buyer must move $245 call after 5:00 734-5595

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Ampeg V4 — $500
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Plus many more! Call to sell, call to buy. Record Garage. 2304 Mass. Ave., call Griff 354-8870

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LAMINATED BIRTH SIGNS $10
Send check or money order to Astro Enterprises Box 6735

Beds double $40 single $20 lamps $5 living room chairs $5 to $10 odd tables $2 to $10 queen box spring & mattress $50+ more tel. 277-5193

Blond wood dinette table with four matching wood chairs. Good condition. $40.00 1-872-7251.

10 spd mercier 100 21 inch center-pull brakes - chrome alloy like new 8 months old 26 lbs Call 531-7702 eves. Best offer

Brass kustom amp with 2 15 inch heavy duty speakers. Charcoal padded covering $150 or bo good condition Call Joe AV2-0349

Waterest deluxe waterbed used mattress 9 yr guarantee heater 1 yr guar. with frame must sell call David after six pm 277-0062

Guild starfire bass with hardshell case $125 Call 731-0545

TV set 8 in b/w $50 also fm am sw portable trans radio $25. Contact Nadir Godrej 267-2771 eves

Revox A 77 111 brand new $500 Sansui six receiver new dual and garrard turntables crown im analyzer new call 969-2767

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Stone Marten Fur Wrap. Popular in the 30's & 40's. 4 full skins excellent condition. Call after 6:30 PM, 484-7484.

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CONSISTING OF a hi-fi stereo set, console model; one 7 piece bedroom set, beautiful 7 piece living room set, 5 piece kitchen set, includes tables and lamps, all new, complete for $588. Credit terms available. ROYAL

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STUDENT SPECIAL
5 cubic ft. refrigerator, full guarantee $75.00. Warrendal Appliance, 894-4546

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WE BUY AND SELL USED CAMERAS, BRING IN YOUR EQUIPMENT TO TRADE OR FOR IMMEDIATE CASH. MASS. CAMERA CENTER 709 BOYLSTON ST. ALSO IN LYNN, STONEHAM & MANCHESTER, N.H.

9 FT. BAMBOO POLES
49 cents each
Able Rug 30 Franklin St. Allston. Open Mon-Sat 8-5:30, Wed and Fri til 9 pm.

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Lowest prices in town. Most major brands avail. Contact Lew or Ken 787-4073

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All sizes & colors Able Rug Cleaners 30 Franklin St. Allston. Open Mon-Sat 8-5:30, Wed and Fri. til 9 p.m.

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Limited supply of 600x15 Semperit Snow Tires at 50% savings. Call 924-1680

Furniture bought and sold and rented. EL4-8723, EL4-8524

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RUGS NEVER USED 9x12, $20; 12x15, $39; pads $10; Orientals $35, drapes $3, spreads $4, 296-2880, 961-4529.

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Discount Prices
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Handmade Guitars J.C. Boyce. For info. Box 608 N. Falmouth Mass.

Having trouble selling your musical equipment? Let us sell it for you! Call Griff 354-8870

STEREO COMPONENTS
20-40 percent off list. All major brands avail. Also fine used equipment. Contact Ken or Lew at 787-4073

Guitars, (nylon, folk & elec.), saxes, flutes, elec. pianos and amps. Call Steve at THE INSTRUMENT EXCHANGE, 876-8997

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Original exercise sandals male & female sizes & styles. Buy now at the LOW DISCOUNT PRICE OF $8.88 a pair at Ligget Rexall Drugs 375 Washington St. downtown Boston just across from Filene's.

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For mattresses, bunks, benches, seats. Able Rug Cleaners, 20 Franklin St., Allston. Open Mon-Sat. 8-5:30 Wed and Fri til 9 pm.

We sell inexpensive used furniture. Call us first. POT LUCK, 876-9752

KLH model 20 stereo system lists for $400. Excellent condition. $275 or best offer. Call Doug 536-4724

Nordica womn's ski boots-dble boots-buckl-sz 7½ w rack $40 call 864-7169 nites

Head 360's cheap good condition 195 for beginners or intermediate call 536-3481

For sale: double mattress, box spring & hollywood frame, all $20. Also small table $4. Call 965-0243

MOVING FROM STATE
Various household articles must be sold call 893-0734

Typewriters (2) Remington & Smith Corona portables-leaving behind along with school $20 each. 731-1532

(4) 100 watt Marshall cabinets brown Fender Pro amp with SRO 15 100 watt Marshall head call Rodney 401-683-1306

Must leave Boston! Am selling KLH stereo,cheap, also double bed, TV, hairdryer, womens coat — real good deals call 783-0155

Bicycle-Peugeot men's ten speed new cond. $95 353-0152

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Good Condition $375 536-8505

Fender twin, conn trombone conn tenor sax, Gibsonebo bass

Fender twin, Conn trombone, Conn tenor sax, Gibson Ebo bass, Vito tenor sax, Selmer alto sax, Fend jjazz bass. Call Ken 491-1949

1971 Renault 16 Red sedan-wagon Carefully maintained. Michelins, Fr wh dr, r & p steering, disc brks, $180 stereo FM-tape syst, $1500 or bo Call Mike 298-9006 days/eves Must sell fast

For sale 1969 Toyota 2-dr wagon excellent condition 28,000 miles leaving country Must sell 731-4419 after 5:00

Quality inflatables. Pyrawa canoes from $34.95. Kaik dinghies from $19.95. Lightweight. Compact. Portable. Packs in own carrying bag. Ideal for fishermen, backpackers, river runers, outdoorsmen. Rugged, safe for whitewater rivers, ocean surf, rocky streams, lakes. Built to last! Free color brochure. LEISURE IMPORTS, Dept. BD1, St. James, N.Y. 11780 (516) 724-8900

For sale: AR4x speakers AR turntable & Shure M-91E Cart dyna SCA-35 amp all excel cond $150 call Steve 267-9801

RUG SOFABED MORE++
Flower curtains 9x12 rug + pad $35 oak dresser lockable drawers, couch makes double bed, cozy yellow kitchn set, desk 547-1697

66 VW SQBK needs body wk, new engine, front bks & minor reprs $250 Call 354-8213

Desk 4ft homemade $7
30 ft green burlap never used $5; free teachers mag & grandma quilt some repair 738-1593 aft 6

HOUSEHOLD ITEMS FOR SALE
Skis, ski boots, ski rack, chairs, spools, lamps, dresser misc. knick-knacks 646-9734

69 Thryph Bonnie 650cc chopper in grgte running cond. Call John after 6:00 "an offer you can't refuse." 322-5328 or call 284-4562

Farfish fast 3 organ very good condition volume pedal included call 969-0484 5-11 pm Keep trying i Guild D-212 12 string 15 yrs. old with hard case excellent condition $200 call after 5 p.m. 277-3380

Fender Jaguar $110 Guild D40 $185 Sun Solarus $250 will consider a trade for ES335 or comparable offer Bob 846-9145

Helmets cheap 2 like new bell and buco keep trying 287-8545

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40 horsepower — new muffler; new heater boxes; new clutch disc; tuned up w new parts; compression good 120-130 — 354-1204, 876-6589

Bookcase, Hassock, camera, (twin lens relfex). Will sell cheap. Also size 10 white wedding gown. All exc. cond. 734-5441

TRUMPET FOR SALE
Olds recorder for sale, ten months old list $400 selling for $225 or best offer call Steve 469-9560 6pm

Pre CBS Fend Strat 375 precbs Fend Vibrolux amp 150 353-0132

Used furniture cheap tables sofa chairs lamps & more good quality & condition call 723-7534

FLUTES FOR SALE
Artleys, open-hole, silver !155.00 call Beth 262-0863 or Richard 787-3549 keep trying

leaving for Europe everything in our house must be sold! have dishes, furniture, pots , bks, come see! call anytime 965-4345

YAMAHA GUITAR WAREHOUSE
undersells all stores 267-3858

Hungarian String bass spruce top gd tone !450 Gibson EBO bass !200 Jim 782-8812

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Armstrong. fine tone. good price !190. (firm) call noon-7pm 723-5115

used waterbed. scand. model. pine w plat & hdboard. lapp seam mat w guar. top cond. best real. offer. ran 738-7696 aft. 7 pm

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made in germany nicely boxed set 5 variations of c (128-2048 v.p.s.) !18 (cheap) call noon-7pm 723-5115

Mcintosh fm-stereo tuner, mr-67 orig !650, asking !300 or best. dual 1218, w/mgic, SKING !125 or best. Phil Mandal 253-3161

tx-100 fisher amplifier in excellent shape just been rebuilt and carries 120 watts must sell asking 100 call 868-7362

CYCLES
72½ Yam DS7 (St. 250) w/1973 350 engine. Equipd lk HD FLH. (Acc's optional). Best offer. 289-6085

WANTED: Campagnolo Brakes and short Cinelli Stem. Exchange for money or quality components. Call Phil 547-1335

For Sale 1970 Bridgestone needs work done on front wheel and tune up $250. Call 628-4708 after 6 PM

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FREE sawdust for art teachers gardeners, pet owners, etc. Creative Comfort 472 Mass Av Camb

7 wk old lovable male kitten. Fluffy, short-haired 628-4745

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4 and 2 track dolbyed recording, dubbing and mixing. professional quality. excellent service. ideal for folk, jazz, theater and educational applications. call 661-8159 or 547-9680

female voclaist needed immediately by established rock group with plenty of gigs call lew 734-2049 or don 277-3997

organist or gtrist wanted for presently working club band. we are kicking ours out cause he sucks. if you can learn 35 songs in 3 or 4 days call john at 782-7291

Wheatstone Bridge is looking for a lead singer capable of doing early Beck, Zepplin, Stones, Mountain, Winter Jon 547-9130

TIME FOR WAX YET?
Any one considering cutting an album or a demo should get down to the Workshop Studio for the SPRING RECORD SPECIALS: Superb sound and production quality, and expert art and printing departments, all in fantastic bargain packages you can't afford to miss: 661-8839 or 893-9225.

Working band needs female vocalist immediately. Call 262-6530 or 1-369-8820 anytime

MELLO-CELLO
I need a versatile cellist to work with. I have original material and ambitions to play coffee houses and clubs in the area. If interested call Steve at 738-5657

OLD-TIME MUSIC
Folk, country, bluegrass musicians wanted to play Sundays at the Boston Flea Market opening April 29 at Faneuil Hall Market. Call Breanda 523-2062

Thinking ahead? Singer needed for new sound band, Len 954-6108

Lyrics wanted for venture with prolific songwriter. Object: songs to sell to recording artists, performers, etc. Gabriel 783-5158

Humorous avant-garde orch. sks drummer-percussion & tuba. Must read & improvise & enjoy! No students. Call 776-0733

Rhythm guitarist vocalist male or female wanted to join pedal steel, bass & drums into a different type country-rock-original thing. Equip. trans. will to work hard. Dynamic. Call Ed 237-2964

Female drummer wtd — all-girl band light rock trio. Mostly weekend work, flexible to fit nds. Call John Penny 924-6722.

VOCALIST WANTED
female full time prof., free to travel & relocate, experienced willing to work hard together serious musicians only / this is our life. For est. band into rock/country/blues/orig. mat. no hangups or ego trips. have gigs. Call 24 hrs. 617-892-4280

KEYBOARD — GUITAR
Organized group with F vocalist seeks keyboard and guitar players with ambition and ability to work with others. Must be eclectic and professional. Be able to function as a group member. Sould be free to travel in near future. This is not a part time thing. You must have desire to work, and time to rehearse. Walter 484-1812

Need serious bass ply and lead sngr to form tight rck bd m-f. We are 2 guitarists and drummer Call Joe AV2-0349 after 5

SERIOUS MUSICIANS!
Help! Need a commercial group to back black male singer and two girls for road. Agent in New York. I am in the cast of Godspell in Boston but leaving to gig again. Call Lee at 423-0933 or at Wilbur Theater and leave message 338-7241 thanks.

Wanted - lead vocalist capable of ead/rhythm guitar - also, an organist in the style of Jon Lord / Deep Purple - John - 284-7868

GUITARIST & BASSIST WANTED
Looking for two musicians who have worked together and are aware of each other's goals. We are a drummer and guitarist who intend to make music forever.
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Exp. bass player available to join established rock band. Have good equipment and trans. Call Ron (1)872-7751

M/Pop singer w/piano seeks piano accompanist for eventual nite club work call Rick aft 6:pm 731-2614

Are you a fantastic drummer, virtuoso bassist, phenomenal violinist, female or male? Interested in extended improvisation? Let's meet and play. Call Mike at 787-1320

MUSICIANS—All instruments, acoustical & electric, all types of music. Auditions are being held for the formation and promotion of musical groups. Call 623-1230

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Looking for master tapes and demonstrators from local and national artists? Minuteman Records, PO Box 119 Woburn, Mass. 01801.

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16 channel mixing board (no shure mixers), years of experience, professional sound quality. overdubs, copies made. Jon 527-4526 or Don 783-4898

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ten rm (6 bdrm) coop house in Woburn has i rm avail. immed for m !55 pets ok. call 935-7294

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huge delightful old house in good cond, being restored to it's orig. elegance, shared facilities incl l.r., d.r., lib., new kit & indry-swng rm. 2-rm suite avail w/bath, can be co-op or separate. presently have 2m, 1f, 3 chldrn, 9, 13 and 14 yrs. wd prefer f 25-40. i child ok. loc. in brookline nr schls, shops, mbta. offstreet pkg, for info call 277-8040 or 731-9355.

5 bdrms, 2 bath, bklin, sum sblet w option, 2 porch, ez park, near 3 mta lines 425 per month heat inc. call 731-0986

NEWTON CENTRE: large paneled basement room; takes water bed; parking, yeard; share utilities; !80 969-3681

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7 bdrms 2-1/2 baths, spacious brick rowhouse, top of Ft. Hill. 5 min. fr. Copley. Cheap to heat. Beautiful views, open space, many trees. Asking $9,000. 442-2604.

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4bdrm hse to sblt &/or rnt 7/1 Ntn Crnr nr MTA Mass Pk Nice neighbors yard parking dishwasher 969-6542 evenings

3-flr townhse Brkine Vill. has lge studio & other workspace 3-4 bdrms D.R. L.R. & frplace, garden, prkg. 375. 232-9544

Rare find! Warm, frndly people (2M 1 F) seek sincere, stable stud or working F 23+ to fill lge restored colonial in Harvard Mass w/ 50A, frpl, pool + many xtrs like warmth and character. Help us make our house a home. 1-456-3926 eves pref

We are 4 profs late 20's early 30's (2m2f) seeking 2 or 3 others to share space meals interests caring. Need house by May 1 so would like to meet energetic people to find good place outside of city Call 484-6437 from 6-10 pm

Gay woman w 2 kids (5 & 8) wd like to live in frndly house w other women (gay or ambivalent) & children. Call Judy 738-0428.

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Techniques of and pices by J. Hurt, J. Elliot, Fahey, D. Laibran, L. Johnson, Doc W., many others Dedicated beginner or hotshit picker, I must have something you'll like. Jim 547-3498

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and comp taught by B.U. grad. in Back Bay. working pro has room for few more students. Reas rates. Call Tom 267-2384

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Experienced refinisher & handyman needed immediately. Full time only. Salary commensurate with experience. Call 284-8638

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EXPERIENCE ONLY
For all leather garments & accessories and much needed part time cutter call 491-9796

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People wanted to lead trips this summer for American youth hostels. If you dig teenage kids, don't mind low pay and are looking for an extraordinary adventure Call 923-2195

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Project Director, juvenile delinquency treatment center, large social agency. Experience in staff development, criminal justice preferred. Salary to $12,500. Send resume to Box 6666

Psych. RN for adult day center in community. Minimum 1 year experience in psych. meds. and individual and group psychotherapy. Call 521-0675 Wed.-Thurs. 10 am - 2 pm only

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I need a versatile cellist to work with. I have original material and ambitions to play coffee houses and clubs in the area. If interested call Steve at 738-5657

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Energetic enthusiastic and loving person-M or F, any age-needed to care for 3 children, M, W, Thursday afternoons. We can afford to pay $15. Please call Bernadette or Gene 547-7978 until midnight.

Caravan Theater needs publicity-business person for Fall. Could begin pt-time now. 861-8737 Bobbi Ausubel. Coop low pay.

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Sunrise Productions is tuned to every wavelength of the building trades. Isn't it about time we really changed channels, oh disillusioned America? Sunrise Productions exists. 442-3180

Carpentry-remodeling & renovations, lofts, decks, partitions, shelving, etc. Free estimates-quality work. Call Peter Devoogd 427-1442

personal and business letters typed also addressing, folding and stuffing neat accurate reasonable phone 261-3905

electronics repair guitar amps stereos etc qualified technicians fast & cheap 7387934 or 5232425 anytime

Bay area builders. Carpentry of all kinds 965-0429 or 442-8731

Professional typing & shorthand papers 60/pg secretarial $4.00 hr resumes 1.50/pg fast & reasonable 738-7934 can pick up & del

Walrus Carpenters Collective does repairs and renovations at low rates 427-8731

Carpentry—rough & finish fair prices. Professional work, complete remodeling - ceiling - decks - references. Robert 891-5549

CARPENTRY, SIDING
Porches, gutters, roofing & finish work. Interior & exterior paint ceramic tile, custom bookcases, remodel entire buildings. Ref., Ins., Call Gaumer Const. 646-9297

Attics and cellars cleaned, painted, trucks avail. 547-8984 or 723-4769

GRAPHIC DESIGN STUDIO—logos, illus., layout, pasteup, etc. Millea 738-4729 before 11 p.m.

Intelligent F age 30 with BS in Ed. with 4 yrs teaching exp desires work in areas of counciling, research personnel. Other responsibilities: Linguistic Studies, editing, administrative secretarial positions, N. Shore Area pref. Call (1) 631-2403

Poet, sculptor, teacher (uncertified) Young man desparately desires legitimate daytime employment—many & varied skills & experiences. Call 442-0421 or write c/o Stern 136 Marcella St., Rox 02119

Student at ITT Auto Mechanic School in Chelsea wants job in shop or gas station as helper or attendant. Free 1 pm-midnite M-F, all Sat-Sun. Reliable and hardworking. Box 6185

Organic carpentry repairs & renovation; we'll work for you or with you. Call 628-3099, 868-5759

Men w/truck experience 245-9473

Carpentry-remodeling/plumbing furniture-repaired-refinish rooms-apt-painted. Quality work, call John 568-3573

EXPERT PORTFOLIO WORK
Artists' portfolios, painting, prints, pottery, etc. faithfully reproduced in color or B&W. Up to 20 pieces (in studio) $50 slightly more on location. E. Braverman, Photographer, 344 Boylston St. Boston 2nd floor, or call 445-2309 for appt.

SWIM INSTRUCTOR
Experienced WSI/SLS, 20, seeks Summer employment as swimming instructor and/or lifeguard. Bob Weissman 494-9033, lv msg.

CARPENTRY DONE
All kinds BeechGlen LTD 442-4435

Carpentry, remodeling/plumbing furniture repaired refinished rooms apt painted quality work Call John after 5pm 566-3575

TYPIST/EDITOR, several yrs. exper. Manuscrpts, Bks, Theses, Technical. Nt-491-6434/Dy-926-2500 x333.

LOST & FOUND

LOST — Grey male tiger cat "fixed" named Willie in Bay Vill. — Park Sq. area on Sat night Mar. 24. Please help. If you've found him please call 423-1240 after 6:00 pm. Thanks!

Lost Grn Army shoulder bag in Zircon/father's on Charles If found please call Mary, 491-8204. 491-8204

LOST: Long Wharf area large black spayed female German Shepherd. Light and dark tan markings, odd black markings on tongue, discolored teeth, light pink on end of nose; needs special diet for bone condtion. $50 reward! Days: 8:30-4, 436-1310, evenings 773-4072.

LOST ON 4/2 male dog black a little white around N. Harvard St Allston. Has Marshfield dog license. Please call 254-4024

LOST!/RIPPED OFF?
German Sheperd / mix-breed male col: bla & tan name: "Moreover" wearing choke-chain with a Volkswagen key & NYC tag 035 he needs medicine or will die call: 617536-4940 reward

$ BIG REWARD
Female black wavy hair beige at eyes & paws medium size no tag lost Sat 24 March de Wolf street Charles River call NYC PL2-1477

LOST: 1½ yr. black with brown markings medium sized mixed dog. Responds to name Cassidy. Floppy ears and has brown triangular markings above front legs like a Doberman. Was last seen in Arlington. Please call if you see him. 646-5892

MODELS

Male model and place to draw or do watercolors needed. Will give pictures in compensation. Box 6649

HIGH QUALITY LARGE
FORMAT PHOTOGRAPHY
It takes more than a shutterbug to create a portfolio that will give you the versatile image of yourself that art directors and agencies are looking for. STOP WASTING YOUR MONEY! Expert, professional color or B&W done on location or in my downtown studio. Spring portrait special! One B&W Browntone, 2 5x7 Matte $27.50 till 4/14/73 only. E. Braverman, Photographer, 344 Boylston St Rm 24, 2nd floor. Call for appt or leave message at studio.

Girl 18-26 wanted by serious amateur photographer. Some nudes possible. Will pay $15/hr. Box 6530

2 white males 5'10" 135 & 170 lbs will model-nude assgmts accepted. For appt please call (617) 353-0592 — ask for Ron

Yng attr hip exp m & f will pose nude as couple or single uninhibited no reasonable offer refused Box 6737

We will photograph anything anyone at your convenience and give you quality results try us we're different 262-7076 days

SCULPTOR'S MODEL
Young artist seeks extraordinary, finely-featured woman for sculptural work and aesthetic companionship. No pay, will provide casts of finished work in recompense. Part-time, longterm commitment. Legit. Please write (Photo?) to Box 6731

Lady wanted to pose nude for photographer $13 per hr, approx 40 hrs work. For interview write Box 6640. (Enclose pix if pos)

Models female for advertising photos. Must have trench coat to model in for sample photos. Call for details days 1-753-9959

NAKED GIRLS FOR HIRE BOI-8922

EXPERT PORTFOLIO WORK
Artists' portfolios, paintings, prints, pottery, etc. faithfully reproduced in color or B&S. Up to 20 pieces (in studio) $50 slightly more on location. E. Braverman, Photographer, 344 Boylston St Bos. 2nd floor or call 445-2309 for appt.

AMATEUR MODELS
WM late 20's sks non-prof fems to pose. I will pose in return. Express yourself. Enthusiasm more important than looks. Box 6177

Girls avail nude Ftg 262-6385

MOVERS

DEATHWISH
PIANO MOVERS
No job too scary!
547-4962
Hoisting a specialty.

Experienced movers anytime, reasonable, reliable. 738-7588

Light & heavy moving 2 trucks local RI, N.H., Me., Conn. Packing boxes. Call the Professional Independent 547-8984 and 723-4769

Use my truck and me for moving and hauling. Call David 876-9179.

TURTLE TRUCKERS
TURTLE TRUCKERS
Insured, licensed, nice. 569-1628

EZ MOVIN'
Reasonable, dependable 276-9752, evenings 776-2559 or 547-9354

YEAR-ROUND MOVERS
Low, low, low rates—5 yrs. experince. All size trucks 868-5817

Ka Zar Movers: Cautious Power. 492-0854 or 628-2521

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Expert furniture appliance and piano movers. Lic. & Ins. 868-8787

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PIANO CO.
4 A No Mess Move: Friendly people; fast service. Call 567-1646. We also rig.

INTERCITY MOVIN'
Efficient and experienced 524-0619

EZ MOVIN
547-9354, 776-2559

We'll do it! Right. 547-1747

$4hr VW van+$3hr help, 5cents a mile Jo bfr 10am, aftr 7pm 491-4948

TEDDYBEAR TRUCKERS
24 hr srvc 628-3415 924-4926

Two men & truck for hire!! also rubbish desposal & tree removal ask for Don 896-8505

Moving? Men & trucks available anytime call 321-5844 322-3494

SUNSHINE MOVERS 354-5361

THE EFFICIENT ONE!
Small & large, light or heavy, two trucks with ramps & hydr. tailgate. Exper. + reasonable. Call Anytime 729-6214 729-1001

CHEAPO MOVERS!
Licensed insured large or small jobs 24 yrs 7 days a week. Call 267-7361

FOSTER FAMILY MOVERS- est. by the job. Reliable. Ed 284-3551

SUPERVAN + MAN $6/hr. 536-5856

Canterbury-Moving & Deliveries-Reasonable-Reliable-628-3188

Man + Van + care equals $5/hr. 354-5242

MOVING SOON? Call 783-4069
1 man & van $6/hr, 2 men $11 hr. Reliable.

CHANGES:
NYC/DC/E.COAST/FAROUT &
LOCAL-EXPERIENCED,
RELIABLE. 524-6159

CAPRICORN MOVERS, CHEAP!
782-1627

SUNSHINE MOVERS. 254-0390

EZ MOVIN
Reasonable, dependable**876-9752 evenings 776-2559 or 547-9354

Last minute moving call Bob at 427-5877 also couches and frig

Taurus low cost moving 262-5096

OCCULT

Astrological Charts
Natal progressed and transits call Ricchard Greene 469-2336 or 17 Kenneth St. West Roxbury, Mass.

TANTRA
Sincere, young m yogin seeks similar F for occasional tantra. Box 6067

APPLEBLOSSOMS GODS
MYSTIC & propheteSS
will give mystical parties in your home with groups of 5 people or more. Write for an appt! enclose your name & tele no. Write Prophetess Appleblossoms box 18076 Bos. 02118 don. accpt.

PERSONALS

NEWDITY
1. Selection/Quality
2. Service
3. Smile for your problems
4. Experience of shopping
Adam & Eve

WM 37 seeks reg. meetings with-att WF. Will meet any conditions. Reply with phone number. Box 6655.

MALE SEEKS FEMALE
WM, 31, very good-looking, 5'11'', 175 lbs, single, professionals, well-educated, seeks one female who is very good-looking and has like interests. I enjoy classical music, opera, art, museums, ballet, shows, books, travel, outdoors, tennis, jogging, hiking, physical fitness, water and Winter activities. I am idealistic, sensitive, open, frank, kind, adventuresome, intellectual but fun-loving, semi-straight. Please write if sincere. Box 6724.

GRAD STUDENT WINE & CHEESE PARTY
Sun. April 15, 7:30 PM, at 233 Bay State Rd, Boston. Admission: $2. Everyone invited. Sponsored by BU Hillel Grad Student Assn.

F34, scientist-humanist, 5'6'', 99ctile IQ, presentable, ambitious, concerned with the world, warm, considerate, communicative, vital, doer, would mt. man similar qualilties, late 30's, sure of his own capabilities, fr. meaningful, lasting relshp. Informative note will get ans. PO Box 72, Belmont Ma. 02178.

WM mid 30's married wants to stay married but something is missing. Would like to meet WF for discreet meeting 1 or 2 times a month. Please answer with photo & phone if poss. Box 6751

Passive WM, seeks dominant Gay M to teach me bondage-leather games. Your place. Include phone no. and letter of what I can expect. Box 6725

BI WM 29 WALPOLE & NORWOOD AREA WANTS TO
meet others. Am 5'11'' 168 masc & str. aprrng, wud like to get it on now with someone who likes to work out fantacies in gym gear or whatever. Hv own apt & car. All let. ans. Reply Box 126 E. Walpole, 02032

M, 24, seeks lusty lass interested in healthy sexual affair. Box 6411

Tall dk 23 stranger to Boston sks friendship and help from understanding woman. Am very loving responsive to needs. Box 6709

Bi w/m 24 - handsome hippie seeks lean masculine good lkg younger brother in Northern NH for friendship - mutual experimentation. Box 6704

Financially independent WM wks exciting F age not impt likes sailing and skiing. Reply Box 6708. No pros please.

BIG BROTHER NEEDED
-to spend time doing anything—with an average looking person who is not too smart and has a boys beart and view of things. Get in touch any nite after 7—Sonny—''?''equals ''P7h8o2n4eON806.''

Gd looking univ. teacher 28 new to area into film outdoors travel seeks attr together intel woman as friend. Box 6706

WM 27 5'8'' gd lking straight s F 21-34 nice lking to look for apt together 5/1 or 6/1 Woburn are $100+ share all exp. We can have gd time now maybe forever Like swimm sport cards trav Can U make us happy? Please send photo + des to Box 6705

Dear J Lennartso 23 WH female you replied tolove your enema ad, wires crossed. Please sincerely answer this Box 6420

KIND WOMAN
I am looking for a kind woman who will join me in breaking the chains that bind me. I am handsome passionate but alas not made love yet at age 24. Write Phoenix Box 6604

Tina of FitchburgZ: Are you still available to meet somewhere? Have wheels. Write and say where. Hope you are still willing. Box 6727

I am a Black Revolutionary and would like to meet and correspond with nice Black or White Chick any age. I am Black, 30 years old, from Rhode Island, Clarence Ferrell, Box 43, Norfolk M.C.I., Norfolk, Mass.

3usinessman, age 40, would like to meet males, 18-21, for dinner, theater, sporting events, travel when available. Financial aid if needed. Write Box 6626 with description and telephone number.

Bill: My feelings toward you have no changed, only grown. Thanks for you love, friendship and all. Love you - Blue Eyes

GWM 21 6' 190, inexperienced, would like to get together with other beginners 18-24 for fun rapsetc; phone box 6692

Looking 4 BiWM 18-25 who wants more than a sexual relationship this is a BiWM 22 5'8'' 145 lbs musc. reply 2 po box 191L.Mills Milton 02187

wish to share Goffstown NH home acres with selfaware intell handy male or couple. Goal: farm save live. box 6713

LONESOME IN R.I.
WM married desires discreet relationsip with attractive wf for dining out, dancing. must be no more than 5'6'' 125 lbs and nicely built. 25 to 30 yrs. I am financhially secure, 5'10'' 180lbs good looking no prostitutes please enclose phone box 6714

masc well endow studs to 35 who like to ride long & hard sght by tall hndsm masc 23 yr old m need to be domin & used by 1 or more studs & taught light s&m strghts & jocks welcome 6697

wm mid-30s attractive, professional has just ended relationship and not ready for another. would like to hear from f whose need is a physical relationship but would like warm vibrant male companionship with it. box 6715

ATT: BIS & CLOSETIf you would lk to discuss doubts disc. write me all ans. Mr. T. P.O. box 52 No Chelmsford, Mass.

wntd wm 18/22 gd bld real gdlks intel discrt wth no famly hassles to share gd times with tall gdlkng wm 32 in srch of yngfrnd not lover snd full des of self and expect. photo hlpfl not nec be frank and honest will answer all photos first box 6716

YVETTE; we sky and have a good time, but we can't let the straights get us. so lets stay way up. dig it. Jungle John

BiWM 25 grad student seeks no-hassle encounters with other guys masc and sincere but not much experience discreet! box 6698

INTELLIGENT MEN
Happy attrac f22 sks m22-32. dating that might lead to love no casual sex. my last man praised me for my intel, peace & sexuality. faulted me for my weak career drive. letter or just name/phone/work you do & leisure interests box 6699

Single Jewish male, age 30, 5'6'' 147 lbs., college-grad, owner of large company, very secure financially, would like to meet one very large busted single white girl to develop a meaningful relationship which will hopefully lead to marriage. I am sincere, sensitive, intelligent and hardworking and this ad is 100% on the level. Is anyone listening? Write to Occupant, P.O. Box 174, Auburndale Station, Newton, Mass. 02166.

this swm would like to offer his apt. to lesbians for their rendezvous discreet box 6723

GWM had thought himself totally selfreliant has realized he is not. New to Bost dismayed by bars 30 5'10 slim overeducated into outdoors classical music camping films Boston's architecture seeks similar together masc guy as friend. box 6688

MARRY ME, WILL YOU?
Asian m 23 handsome w long blck hair lkng for american f 18-25 to marry. Dvrcd elgble. Make you happy Write imedly box 6654

ZODIAC SIGNS
Beautifully hand illustrated signs of the zodiac sen !1.00 & birthday to box 127 Gouv. N.Y. 13642

GIRLS CAPE COD VT
tall athletic male late twentys desires dates with girls 18-27 who have no hangups should like beachs diseas and just plain want to enjoy a nice guy would like girl who likes to ware body shirts, jeans, etc. you alone will determine if we're ok. box 6652

WM outstanding linear and educational background WF, BF, OF, replies discreet photos phone no. for appointments specify your interest of therapy.

Hi, Im in a Feederal prison and I would like to here from a liberal minded female. I'm very lonely and would like to hear from any females who would like to write to me. I'm 6'2 195 lb blue eyes brown hair and good looking. Iwill answer all letters right away.
Charles O'Neill 28654-120
Box P.M.B. B/N
Federal Correction Institution
Tallahassee, Forida

GAY DANCE!
Friday 13 April 9 pm to 1am Charles St meetinghse, corner Mt. Verson & Chas, Beacon Hill Donation !1.50 Gay Commty cent

GIRL 18-28 WANTED
Need a pad or r u lonely like me? I'm 6' 186 lbs 24 WM good looks & need a companion. I'm friendly lovable frustrated & need u. Live in Manchester NH. Reply with phone nbr. box 6690

BONDAGE & DISCIPLINE
If you are all woman and enjoy being whipped or bound helplessly in leather at the booted foot of a sensuous, sensitive, serious, sane male write to me. For the rare, right woman the procedure can be reversed. PO Box 29 Newton Mass. 02168

OUR 1ST AD — SINCERE
interesting but financially obscure bi cpl (20's) seeks financially renowned m,f,or cpl who wd lk a discreet & satisfying relationship as we seek means to an end of our obscurity. Will ans. all honest replies honestly. PO Box 190 Marblehead Mass 01945

GWM phd coll professor, masc, gd lk, hip, 20's, wants to mt ygmasc coll guy (not into fucked-up gay scene or promiscuity) to explore sincere, together relationship. Turst me. Box 6691

young female seeks same for fun box 6639

CONTEST!
Can anyone tell me the best way for a reasonable intelligent 24 yr old man who doesn't normally write ads or frequent dating bars to meet women? If it matters I'm WJM, like bridge, tennis, etc. Prizes will be awarded fro the most novel and for any methods that work. Write Bruce box 6694

So. N.H. — 2 gwm late 20's into light s&m leather levis watersports, looking for 3 somes etc. no fems or fats reply box 6695

TEEN ANGEL has leather & lace. A used clothing store open 11-6, 892 Mass Ave., Cambridge.

GIRLS NEEDED
wanted open minded females to entertain discreet cliental in north shore area. transportation provided short hours an sure financial rewards. if interested reply to box 16 magnolia mass.

Telephone Sex? sensuous bisex M. W. 40's would like to talk. Discr. assured. Write discption, phone, & best time. Children in school? box 6712

young single or married girls who would enjoy meeting m 6' 1'' 32 for very desc. sex encounters girls who miss the estacy of touch and the feelings that go with beautiful relationships box 6651

Jewish scientist 32 wants girl for travel in Cape & countrysd honesty & happy times adventure P.O. box 1163 Boston Mass 02103

Attr, blonde, divorce seeks social dates with refined, waspy execs visiting NYC PO BOX 3253 Grand Cent Station NYC, NY 10017

SUMMER BICYCLING
GWM, 23, strt apg seeks companions for cross-country bicycle trip this summer. must be under 25 and want lots of exercise. want serious, intelligent and good humored people box 6636

ZESTY WITTY SENSUAL
Intellectual blond in 30's. Earthy Rubens fig, uninhib, both tender artful fiery. Real pers 140 IQ sks STRAIT MARRIED M dynamic exec-prof type for lv affair based on trust & mutl respect. w reas freq mtgs for continuity, w human warmth. No ''quickie or one-nite-stand types.'' Govt cut-backs make econ aid a MUST. Ans w tel so we can sound ea. oth our and decide whether to meet. Box 6617

MALE UNDERWEAR
used briefs, boxers, jocks etc. w/biog & photo !5 each. Unusual requests considered. ff sales po box 9236 Boston Mass 02114

FANTASY FULFILLED
Exciting concept designed to meet the needs of liberal adults by creating narrative situations developed with details of your fantasy. Assitional aids available. Write po box 9236 Boston Mass 02114

WM 40s shut off at home wants favors from lady with nice bod will help with bills and other needs box 28 Newton 02164

Attr. gay gal sks same 30-40 to shr frndshp maybe love. should be intell attr sincere and slender all woman like trvl wiks in woods or beach quiet dining animals no men or masc. types. box 6648

Love is sharing the beauty and kindness of what you feel in your heart, my heart is aching for release of that bequty with a friend. I'm a wm age 30, considered good looking, been here at Norfolk Prison the past 5 years, one year left to go. If your a female and would like to start a beautiful friendship please write Douglas MacPhee, Box 43, Norfolk, Mass. 02056

I want to fall in love with a woman who regards truth and sincerity as a virtue, realizes that there is no substitute for love, is at peace with nature, and would like to marry, live on a farm, and just come to a city now and then to share good vibrations. I'm an artist in my thirties with a sensitive and gentle personality. I'm tall and slim and not bad looking, but I'm very lonely and very much in need of the right woman. I prefer a woman who is lively, demonstrative, aggressive, and strongwilled. But also understanding, loving and affectionate, and possessing the magic touch, of the maternal. I especially prefer a woman with buxom or well turned hips with a muscular build, and a dark or olive complexion, any race. I'll answer all sincere replies. Box 6627

Handsome generous wm 42 seeks periodic amorous meetings with sensitive sensuous wf reply with phone no. Box 6332

GAY F's BI's COUPLES
Warm active well-endowed wf seeks first bi-experience want to become totally uninhibited tried two men-loved it. My man has me on a sexual high-don't want to get off. My man does not know of this ad-would be beautiful surprise Goal 3's 4's groups send tel, photo, if poss, would love any info-ans all Box 6620

Horney wm 25 sks wf 20-26 for erotic sex and oral lesson $25 reward offered, will ans all replies. Box 6585

Is there a warm caring liberated woman married or single interested in meeting discreetly an attractive intelligent gentle affectionate mature business exec with good background. Let's see if we have something to give each other. Box 6584

Tall wm 24 sks new f companion spring isn't much fun without a good friend to share it with. Kindly write me at Box 6580

Tall attr pisces wm 25 writer sks young wf under 21 for erotic fun and games. A super spring experience and fin aid await the adventurously curious + pretty girl. Box 6582

lghr cp 24 seek same for first adventure in intimate sharing. Prefer gentle inexp cp living beyond urban v.d. centers. Alsc inter in bi greek style Str's okay Will travel photo & phone if pos Box 2271 Spfld Ma 01105

WM 27 sks pretty wf who is a warm, affectionate and understanding girl. I'm a nice guy who has a good intention Box 6624

SYZYGY
Dave-you're a creep. Sept. 7 was only yesterday, we have all our tomorrows together to look forward to. God bless you, you are beautiful. Love, Mary Anne all ways and always. Box 6623

GWM 25 handicapped, desires to meet same 18-25, canbe amputee, braces, crutches, all right too. This is a sincere add. I'm masculine & discreet, all replys answered immediately please write so we can get together. Box 6622

SELECT SCENE
THE LARGEST FRANCHISED COUPLES ONLY CLUB MEETS EVERY SAT EVE 8:oo PM TIL 1:00 AM FOR INFORMATION WRITE BOX 4608

Prof WM38 mar, clean, discreet seeks occasional afternoon mtgs with housewife or single female. Fitchburg-Leominster. Box 6672.

SHARING COUPLE
Blk couple he 37 she 26 attrac. coll. ed. has Summer place like thtr dining out nice straight fun and interesting people other females also for fun and sensual pleasure. Write Box 6674

BLACK MALE
35 yrs prof coll grd secure exec type interest in sincere females race unimportant like dining out theater music Summer at Hyannis swimming etc. No freaks. Write Box 6673

Attractice WJF 24 into textile design & production seeks intell. prof mate for warm honest, sincere relationship. Box 6570

Landed research engineer mid 30's from countryside wide interests sense of humor desires intelligent woman 26+ for wknd theatre, w view towards serious rel. PO Box 1163 Boston 02103

Wt male 23, looking for girls, 28 thru 25 for nights of dancing, parties, movies and dining out. Have gd personality. Box 6485

TRAVL-MATCH; NOW SEE TRAVEL

Young, goodlooking, biwm, like to meet other goodlooking male, 15-22, as friend+maybe more. Am an open, driendly, fun individual + intelligent, masculine student. Have many interests. Write with photo, if possible+phone or way to contact, soon please. Box 6608

NIGHT ON THE TOWN
Rennaisance Gentleman seeks Female interested in dining wining and porno or X movies any age/sex full discretion. Box 6609

W/ built attr. couple just 50 yrs yng, straight with very limited expr. sks beginners in same age group, will ans. all Mar. couples only Box 6011

CHEREESE
Please call me at school. Urgent. Georgianna.

BiWM 22 5'10" 138 gdlk and masc seems similar young Bi or GWM who grooves on wrestling for exercise and pleasure. No SM, fems or fat s. Send desc phone add. photo)if poss) to Box 6523

Man 33 with spring fever seeks good humored woman 23-40 for fun daytime or evening meeting. Send phone number Peace! Box 6524

WM 26 freak beautiful shelley-lamantia-blake essence seeks warm friendship with heavy freak woman. My hands with crystals shining into the night. Box 6481

Male, Nordic, WASP, likes life, seeks F, over 25 for constructive partnership. Write Box 432, Wolfboro Falls, NH

SWINGERS
Couples singles meet by mail or phone. All area. Write ASFM Dept CD Box 536 L.A. Cal 90046

WM AGE 45 STRAIGHT
good appearance recently widowed now appropriately seeking attractive lady to be his close friend and partner to be active again in very good legitimately motivated swinging couples group, no drugs. Happy to meet sincere attractive lady, Box 6483

Columbus, Ohio, Single, 33 year old, white male, 5'8½", 140 lbs, brown hair, green eyes, Libra, wide range of interests. Desirous of a meaningful relationship with compassionate females the world over who can enrich my life with their success. Write to: Charles B. B. Stahl, Box 511, 135 383, Columbus, Ohio 43216

LOVELY WOMAN
Is incurable optimist seeking the Miraculous. Attractive, intellect., exciting. Now single, needs male counterpart. Let him be 40+ 50+ attractive, career-involved, aware, loving. Write Box 6466

3 MALE HEDONISTS
Ready willing and able, looking for female companship, singles or groups, satisfaction gauranteed by one or all. Box 6479

UNBELIEVABLY ENDED A NIGHTMARE AND A CHERISHED AND LONG SUPPRESSED DESIRE HAS BEEN REALIZED, AT LAST. FROM AN IGNORED AND DESPISED NULLITY HAS RISEN A TRULY FREE WOMAN, IMBUED WITH DIGNITY AND A RENASCENT PRIDE. SING PRAISES IN THANKS, IN HUMBLENESS AND WONDERMENT! HALLELUJAH! HAVE PITY FOR ONE STILL SUNK IN SELFISHNESS AND PETTINESS. BOX 6450

W/Male age 30 hgt 5'8" wgt 250 consid gd lk. Doesn't lk bar scene. Is there a one-man woman around? We could find a long future of happiness together. Box 6532

BEAUTIFUL YOUNGMEN
Handsome man, voluptuous woman would like to meet you for possible togetherness. Send phone, description to Box 6449

N.E. FARM BOY
GWM 21, 5'8", 125 lbs., provincial intellectual, wishes to go beyond mutual masturbation. Am in Boston on Satu rday seeking friend in 20's. No sm, no phonies, please. All replies with photos answered. Box 6457

W attr couple, BiF, wish to meet same or BiF for friendship, smoke, poss, swinging. In town for short time. Box 6508

WF Chopin for never-married WM 26-32 to light cultural Falla. Where is he Haydn? Who can Handle the tenor of this ad? Send note & address to Box 6509

BiWM 25 tall, slim, fairly gd bld. Inexp and apprehensive but interested. Like Like to meet G or BiWM 30's slim, gd bld, masc for six. Discretion a must. Send phone or addr, description, and if poss, photo to Box 6513

WM, 30, gd lkg., intelligent, married but free, seeks open-minded F for sex, rapping, good times. Box 6512

WM, professor Mediterranean type (but citizen), v. handsome, etc. mid 30's; many interests-art, music outdoors, etc.; likes to meet a special-beatfl, h.educ., lively, prof. WF, 26-36, of gd social backgd. Pupose: long term happy reltship. Confidential Box 6511

WF mid-30's seeks Chinese male same age who needs marriage for important reason. Im not rich nor looking for it. No wise guys, please. Am honest person. Box 6510

Young Vietnam Vet. WM 5'10" 165 lbs., a Federa employee for the last 5 years, not bad looking, Irish, easygoing, outwardly shy, seeks WF 18-26 for a serious relationship. Marriage minded. Send phone no. and photo Box 6458

WM 5'4" tired of bars, sincerely seeks honest female for meaningful relationship I am well educated, (PhD), travelled and financially secured. I dig people, music, nature, food, animals, and long talks. If you are lonely, unattached and honest then please write to box 6276 Thank You

GWM 20 6' 160, straight student)ltd income) little exp, in Vt sks same 20-25 with directive-leadership quality for friend & hopeful lng relationship-itel, interests: the arts, people, the country; no drugs; mail to R.B., SU Box 182 W.C., Putney, Vt 05346

To CG: Who is one year older. Right on! But the 18th was NG. Write again I can make Thurs noon for lunch, where? Box 6091

GWM 21 int in bdy bldng seeks same as close frnd btwn ages 16-26. Send descrip - phone & pictures to Box No. 6459

Tony please love somebody the way know the to you love anytime 6129 maine

SOUL SISTER NEEDED
To entertain our discreet clients in North shore area. Transportation provided, short hours, good

PLACE YOUR CLASSIFIED ADS AT THESE TECH HIFI STORES

The intown and Dedham Tech HiFi Stores are now supplied with forms and classified ad deposit boxes in order to increase convenience when placing Boston Phoenix classifieds.

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BOSTON 240a Newbury St. 262-HIFI
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MIT 95 Vassar St. 864-HIFI
DEDHAM Route 1 329-HIFI

WM 25 handsome wld like to get into body-building with similar guy who knows ropes Needs instruct Pic helpful Box 6438

WJM 25 6'0", HARVARD DOCTORAL STUDENT SEEKS INTELL., SINCERE FEMALE 22-25 FOR WARM MEANINGFUL RELATIONSHIP. Box 6440

Want to meet someone new? Tall JM sks sincere F w qd sense of humor. I don't ask for what I can't give. Write Box 6439

Want to meet someone new? Tall JM sks sincere F w gd sense of humor. I don't ask for what I can't give. Write Box 6439

If you are an attractive, intelligent Ms, maybe 25-35, I may be able to make dinners out, movies and talking a lot more fun. Occupant, Box 431, Jaffrey NH 03452

ADVENTURER WANTED
F 21 Seeks travel companion to do Europe etc pref man but would accept other I want to have gd time no weirdos, Gays. I am intelligent tho only 2 yr college 5'8" send info Box 6441

financial regards. If interested reply Box 16, magnolia Mass.

Three young men want beautiful well built big chested sexy chicks for sex games phone chance to live in new home Box 6549

Biwm 25 but just getting start seeks similars masc honest for occ no hassle get-togethers why not now? Discreet! Box 6550

Proj jm 34 handsome intel, good sense of humor sks tall, witty female. Purpose: Just for the fun of it. Box 6551

Hand tall Harv. Med stud from L.A. in area would like to meet very attractive fem. Box 6165

EXPERT PORTFOLIO WORKS
Artists' portfolios, painting, prints, pottery, etc. faithfully reproduced in color or b&w. Up to 20 pieces (in studio) $50 slightly more on location. E. Braverman, Photographer, 344 Boylston St Boston, 2nd floor or call 445-2309 for appt.

HIGH QUALITY LARGE FORMAT PHOTOGRAPHY
It takes more than a shutterbug to create a portfolio that will give you the versatile image of yourself that art directors and agencies are looking for. STOP WASTING YOUR MONEY! Expert, professional color or B&W done on location or in my downtown studio. Spring portrait special! One B&W browntone, 2 5x7 Matte $27.50 till 4/14/73 only. E. Braverman, Photographer, 344 Boylston St Rm 24, 2nd floor. Call for appt. or leave message at studio.

BLACK KNIGHT
Age 37 for me life is peaceful and tranquil. Have inner peace coll grad independent outdoor type no drugs lk dancing thtr int in a woman not a buddy or pal I believe that women are special and deserving of some special considerations. All replies ans Box 255, Boston 02130

I've made a few regrettable decisions in my life—one of them was buying a Land Rover from Union Square Motors, Somerville.

PLEASE HELP !!!
Made a bet & need as many empty Winston packs as possible. Please send to: 8 Cavanaugh Path Newton Centre 02159. THANX.

Aft hav had sen exper in sharing a yng wht cple wld like to meet bicples bi-fem bi-males for sex & warmth. Please send photo descript letter state your sex desires. Box 6625

VERSATILE INTELLIGENT ARTICULATE WM
25 ANYTHING FOR MONEY. Box 6689

SALES REPS
Campus & High School Reps to sell excit. new concept in hitchhiking. Call TTI - Dave Burman - 332-9444 / 523-4708

GWM SEEKS STUDENTS FOR FOTOS FUN SEX YOUR PLACE BOX 6647

SWINGERS
Couples singles meet by mail or phone. All areas. Write ASFM Dept CD Box 536 L.A. Cal 90046

WJM 31 like to meet girls 18 - 35 for warm disc. evenings N. Shore. Box 6650

Wm 44 5'9" 185 lbs sks old-fashion female who is ready to come out of her shell. How about dinner, dancing, or cocktails so we can be acquainted. If you are in a rut or have fin prob, we can discus that too. Please respond. You may be glad yo did. Bos 6643

FEMALES ONLY
Young w couple looking for w/f to seek new adventures in a threesome. Write PO Box 852 Quincy Mass

Gay male would like sincere companionship of same between ages 17 and 21. Please give phone no. Box 6675

J-2 P-2
I find you very attractive.
Please reply. Leave message in .710.

Nice JM 28 would like to meet nice JF 20-35 for warm sincere relationship. Write Jm c/o Box 96 Newton Center Mass 02159

YNG COUPLE NO. SHORE
Interested in arts of all types would like to share experiences + each other with other attractive yng couples. Photo + phone a must will return ours will answer all with adress + photo write Box 6676

GWM 30 in Framingham seeks GWM 16-30 for friendship etc. Send discription of self to P.O. Box 2011 Framingham Center Mass.

P.W.
Its bn 7 lng mths. Pls gt in tch. I miss you and thnk of you often. D.W. Box 6677

Gay businessman looking for student who enjoys driving for weekend trips N.H. Vt. dinners theater Box 6679

FLORIDA GWM
Who likes Fla. weather and Bos. people. Want to find other half t make life whole. Am 29 solvent, calm, adjusted, sometime whimsical. Looking for a similar person for a stable relashp Lgt's get together. POB 2919, Palm Beach, Fla. 33482

EX-PRIEST
Are there any ex priests wishing to meet a 32 yr old wf prof for sincere relationship must be over 5'11' straight and active Box 6680

Erotic massage for ladiesonly. By expert wm much better than sex write Box 6641 Free priv and confid.

Let me touch your mind. — The best relationships are based on a combination of sensuality and sensitivity, body and mind. GWM, 27, tall, attr. seeks a man of similar description and of similar persuasion who has mare to offer than just his body. Box 6642

Biwm 18 looking for biwm 25-30 for occaisonal relationship. Am in to smoke funky music and rap. Send phot & phone. Box 6644

Charles Berman
Wherever you

Charles Berman
Wherever you are I wish you joy and happiness.

Charles Berman
Wherever you are I wish you
Joy and Happiness
Love Carol

Biwm seeks other gay or biwm in the Worc area. I am 6'2" 180 pds good build slim. Am easy to get along with and desire others student or working 18-26 for possible long term relationship send disc and phone to occupant PO Box 82 Webster Square-station Worcester Mass. 01603

Previously gwm wants out. Any wf 25-30 willing to help? Am somewhat freaky goodlkg masc 33 marriageable sensitive and scared write Box 6682

Gwm over 40 will love straight or gwm near 21 will call all between 5 + 9 pm name tel+discription am discreet Box 6683

LONELY GUY
Gwm 28 165 6'2" lks strgt appr very lonely needs a sincere friend + new to area tired of bar life. I have much to offer to right one plz no fems or s/m phone photo anws first no hassles sincere confidence plz help Box 6645

Biwm 25, 5'8" 220 lbs hairy freaky & crazy. Guitarist writer performer needs young slim and Hairy beautiful boy to chauffer my limousine & give me rubdown after gigs. Must be intelligent creative & love music. Salary to right person Box 6684

Discrete daytime encounter sought by WM sensualist. Your pleasure is my object your wish is my command. Your place or mine! Phone and instructions if poss, reply Box 176, Hyannis

GWM 28 seeks the real thing send letter/your pleasures Box 135 Cohasset ma. 02035

Masculine goodlooking gwm 27 5'8" sli dk hair Nam vet seeks sincere guy 28 or younger for lasting friendship and good times enjoy biking swimming movies send descr phone or add and photo

(if poss) to PO Box 892 Fed Sta Worc Mass. 01601

PRODUCT OF SOCIETY
Serious M student would like to get together with a woman whos tried to avoid becoming such. Age no factor, only philosoph. maturity + willingness to est. a sane relationship. Box 6685

WM 21 freak who is into camping travel love laughter good smoke sks. female for mutual inspiration and long term relationship write to Box 6686

Literate yngr masc guy wanted by glwm 40+ for mutual sex ur place in Bos Camg Wat phone no. Box 6616

Young, goodlooking, biwm, like to meet other goodlooking male, 15-22, as friend + maybe more. Am an open, friendly, fun individual + intelligent, masculine student. Have many interests. Write with photo, of possible + phone or way to contact, soon please Box 6608

WM 38 tall, dark, handsome professional seeks refined, attractive girl for legitimate dating, gradual get-to-know; meaningful relationship the goal. Phoenix Box 6424

Mr. B. Let's get together. Tell me how to reach you. Box 6670

ONCE IN A LIFETIME
Attractive, imaginative wf, 23, interested in viewing total eclipse of sun, June 30, in Mauretania, needs financial assistance + w/m companionship help me + enjoy an unusual pleasurable experience. Box 6603

BETTY ANN SCIBETTA
I've recently moved to Boston & am trying to loate you. Apparently you were latterly in Brighton. We met some three yrs ago in tht tacky omelette house on the Jersey keys at 5am, talking art + politics between the truckers & the spaced-out kids. I lost your number in transit & Oradell's officialdom was singularly uncooperative about uncovering it. It'd be nice to see what's happened to one another all this time. Contact Myron from Chicago via Bix 6556 a brief line would do.

SUGAR DADDY SOUGHT
WF 38-yr-old sexy divorcee seeks financial aid in order to be free to self-actualize. He must be sophisticated, intelligent, cultured, generous, able. Please send personal resume and recent photo of self. Box 6687

WM 22 6'2" 170 masc athletic bl vry attr seeks vry attr masc wm 18 to 30 for duo nude photo session also photog to take + develop mix no money involved just good time and pix. Send revealing photo w/phone to Box 6671

South Shore singles over 40. Anyone interested in forming a bicycle club for exercise and socializing write Box 99 Hingham

Dig overweights? 25 gwm, passive Greek, 5'9", 210 lbs seeks gm to 33, any race. No s&m or drugs. PO Box 333, Kenmore Sta. Bos. 02215

Handsome sthletic male, 190, 6', br. hair and eyes models for women only, your place or mine. Send phone no to Box 6544

THAT SPECIAL GIRL
Handsome single male needs bisexual female as friend, confident and companion for sharing and socializing w/ my bisexual friends, any age or interest but discreet. Reply to Box 6548

TEENAGE GIRLS
Figure modelling with props. Some outside work, inexperienced paid $10/hr-$75/day. Experience to $20/hr-150/day. Send phone or address. Reply will be very discreet. Box 6546

Liberated couples club preparing for spring/summer swinging couples and women send detail background/interest letter for discreet meeting to Box 6545. Include phone and questions

Attractive non-prudish female, self confident in ability to please professional men. Work 1-3 nights in Boston for !!! Discreet-no hassels. Go first class. Send phone to Box 6547

GERITOL SET COUPLE
W built an attr cauc couple just 50yrs yng straight with very limited exp sks beginners in same age group will ans all mar couples only Box 6011

DUNGAREE FREAKS
Gay white male 29 yrs 5'9" 140 lbs seeks gay males who enjoy their thing in blue jeans. No hustlers. Incl phone no. Box 6275

Male, nordic, WASP, likes life. Seeks F, over 25 for constructive partnership. Write Box 432, Wolfboro Falls, NH

Attract cple would like to meet a bi-female for good times wife is straight but very curious about bi activity. If you would like to meet us send photo descriptive letter stating desires. All will be answered. Box 6489

White cple mid 20s would like to meet other cples for sharing we live in the Hartford Conn area and would prefer to neet other couples who live near to us. Please send photo descript letter will answer all Box6488

NOT A SEX AD N. SHORE
Wcpl 2122 hapily mar. He into drag but inexperienced. Both fairly intel. Like picnics & art & music & talk & wine & a little smokes kssin. Mar. cpl 20-40 4 pos warm open friendship, good times. No heavy dopers super freaks please. Box 6611

Former victim of psychiatric establishment & self but who has outgrown the hurts would now enjoy practicing the arts of communication with someone special. I am a man w 24 and I very much want someone to love. Please allow some time. Box 6578

THERAPUTIC RAVISHMENT
GWM drag queen type, special interest in bondage m and tall ugly rapists. What kind of creature will answer this ad? Box 6638

Box 6542

Creative Male 24 wants info about nudist camps in New England area Box 6646

Starving Russian artist 24 wants female patronage any age race, your pleasure my business Box 6646

Two young male prisoners (aged 21 & 28) to be released soon and paroling to the East Coast, would like to meet women aged from 21-35 with masochist interest for correspondence and possible long lasting relationships. Must be honest and sincere. Please write sending photo and explain interests. Bill McQuerry (21) .127370 Allen Hudlow (28) .623138 PO Box 777 Monroe, Wash. 98272

LEGGY CHICK WANTED
Girl with pretty legs who can dig an older man (40) 6' 195 who wants micro-mini skirted chick who has mornings free and who let me photograf her legs. More phys. rel. only if wanted, am a linguist no hassles. Write to Oseco Box 144 Fitchburg 01420

GWM 28, 5'4" very straight appearing and reasonably attractive. I feel very strongly about

?P9H26NO8E90?-replies with photo ans first.

160 5'9½" biwm 35 handsom-masc clipped-wellhung & hitched seek equiv bi/g guy for fantastic & disc sex no beginrs expd only! Own pad & clipped a must-paradise awaits the elite Box 6732

YWM wants att wf to inst him in the art of sex. Please no prostitutes send photo and phone number discretion assured Box 6728

Happy birthday, VPC. Hoping you have the chance to fly alongside every cloud in the sky, learn everything JD has ever written, and experience everything that can be beautiful in a mans life. Jeannie

BiWM21 seeks two others, gay or bi singles, or couple, to share 3 bedroom apt. for $90 each in Beacon Street/Park Drive area. I love the many forms of wisdom that great minds have to offer. Read Heinlein, write Box 6753

Shapely petite J Miss attr intel 30's 1st ad sks impeccable comely unatt J male exec type 35-50 svelte exch oral anecdotes name addr tel photo apprec sincerity acknow

towards life seeks gwm 25-35 with similar appr and interests for poss relationship no sm or fem's Italian if poss but not necc photo if possable and phone to Box 6628

ALIVE EDUC CPL
Sks new dimension w attr intel. cpl 20's or 30's to share mut. enjoymt. Write us incl photo Box 6629

College men: are you curious about gay sex, but don't know how to make contact? Let me help you come to your goal. I can lick your problem. I'm 32, attractive, 5'10", 160, discrete. Box 6635

25 year old man seeks older woman for fun and games. Box 6657

Young, goodlooking, biwm, like to meet other goodlooking male, 15-22, as friend+maybe more. Am an open, friendly, fun individual + intelligent, masculine student. Have many interests. Write with photo, if possible+phone or way to contact, soon please. Box 6608

WM 21 desires friendly live-in companion wm 18-23 to share my interests, activities affections, and apartment for our mutual summer of '73. Brookline area. Write Box 6663

VIRGIN SEEKS HELP
W/m 28 had wife who would not consumate marrage now seeks understanding woman to start his sex life. Prefer to make relationship more than just a one time thing. Box 6665

MASSAGE
Females any age any size allow me to relax or stimulate. Discretion assured. I am m good looking write phone Box 6664

Short term prisoner, 6'2½" 221 lbs virgo 32 yrs old. Would love to correspond, (with women only) between the ages 18-45. Will ans all. Clifford J. Fellars. Box PMB 94104 Atlanta, Ga. 30315

Bi wm 25 5'11", masc, slender desire meeting bi or gay guy under 30 for sharing pleasure no s+m send fone foto? Box 6661

MALE CORRESPONDANT
Educated + attractive, sought by Paraguayan woman planning U.S. visit soon for info call 526-4058 age 25-40 preferred. Box 6662

Mary and Josh boy
You're beautiful
I love you
Sal S.

PAWTUCKET AREA
WM 5'11" 150 lbs with 8 inches to serve any lady up to 45 yrs. Must be attr. and well built. Master of foreplay, anything goes send photo, address, phone. Box 6658

Discrete free stud service for M or S females by att young wm with stamina. Phone & time to Call. PO Box 400 Bedford 01730

Attractive white sensual couple desire same for fun and mutual gratification, discret+couples only respond. Box 6669

"SEEK SINCERE GIRL"
Genuinely attractive and intelligent wm 35, blue eyes, dark brown hair, 5'10½", 165 lbs, (db 3-16-38(at present I am incarcerated at U.S.P. will be released 12-3-73, and will move to the Boston area, pro photographer, with wide variety of interests seeks a good looking and bright girl 18-35 for a warm and sincere friendship James M.D. Kennedy, P.M.B. 89361-131 Atlanta Ga. 30315

WM 32 PhD divorced would like to meet a warm, sincere, sensitive, affectionate wf 20-30 who is into sharing new experience rapping, music, quiet evenings, traveling and enjoying living. Am looking for serious, meaningful, warm relationship. Box 6632

2 gwm are interested in meeting 1 or 2 gwm who really dig sex to the 'ullest. We are 27 goodlooking and horney. Send photo and phone write PO Box 73 Fayville, Mass. 01745

Biwm wants to meet straight or other biwm if you enjoy deep throat sex write preferences and particulars no sm drugs fems if you're clipped and hung here's your chance for exploding satisfaction relief Box 6631

Attr successful prof gal mid-30's well-educated and well-endowed sks companionship with sincere unattached gent late 30's to 50's with comparable qualifications. Box 6634

WM 24 sks wf. Box 223 Hampton Falls N.H. 03844

att. w. cpl 35 33 new 2 scene sk cpls 4 social & sens interlude no drugs or freaks we like to dance drink & love. box 6702

WM 27 with flexible schedule seeks sensuous f any age or color for physical fun & quiet conversation any time box 6719

wm, 19, 5'9 138 lbs, wants to meet wf 17-22, busty and well built for

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Thumbtrippers International is a *non-profit* organization of hitchhikers & drivers that believes hitchhiking is a good thing, provided nobody gets hurt. They know there are risks and responsibilities involved when people travel with people they don't know. They have found that working together to eliminate the hazards of hitchhiking is a more intelligent alternative to abandoning hitchhiking altogether.

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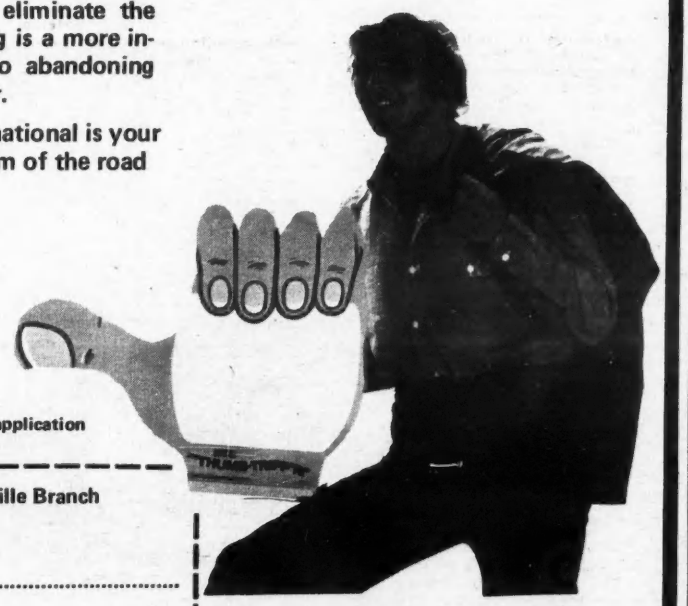

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Framingham, Mass. 01701

Name.....
Address.....
City.....State.....Zip.....
Telephone #.....
If student: School.....Year.....

clip and mail today

Pretty, intelligent, TV interested in politics, art, would like to have more women friends Write Box 696 NYC NY 10011

Masc attr gwm 20s sks similar g/biwm to 30 for occ sex mtgs. No hassles or hangups. Lets just enjoy our bodies Box 6637

Att well-built wht mrd suburban cpl wish to meet uninhibited cpls phone please occp Box 628 Boston Mass 02102

WF 23 sks yng att bi-f into smike, swim, friendship, and alot of fun. Please send photo and number and interest. Box 6754

SELECT SCENE
THE LARGEST FRANCHISE COUPLES ONLY CLUB MEETS EVERY SAT EVE 8:00 PM TIL 1:00 AM FOR INFORMATION WRITE BOX 4608

CAREER MINDED GIRL
Tall, athletic, sgl professional male, 30, Hvd. grad, compulsive worker, bldg. a career, keeps weird hours. Seeking independ. unpretentious, career-minded, prof. (or studying to be(women

developing a 1:1 relationship with someone who wants to be cared about — and likewise cares in return. "Please write if you think you can feel what I'm saying if not — don't." Only serious replies and no drugs, scenes etc., pref. 24-30 (discretion) Phoenix Box .6755

Good-looking Greek-loving gwm seeks well-hung hedonistic stud. Detailed letters with phone answered first. Box 6729

Attractive, amorous gwm, 32, with interests in music (Mahler, opera, et al.) films, theater, the beach, seeks gwm to enjoy these and other delights and to explore the possibility of a long-range relationship. Box 6730

GALS-ND XTRA CASH!
Meet a new friend or both-wim 30 prof very understanding and generous-looking to neet attractive gals for spring action for returned finacial asst or dates by mutual agreement-prefer petite shaply attractive gals-but welcome replies from all. Send brief descript of yourself with desires likes erotica and other details to occupt Box 17 Winter Sta 22 Watertown, ma. 02172 or

Box 6733

ONES TWOS
With spring fever if my milk bath exortic massage don't cure I am wm slave 40 will surrender loin cloth obey commands discret sincere tel please Box 6734

EVEN IF YOU DON'T
Think you have VD-get a free full checkup at a metropolitan clinic and tell people when you've done so. Many times there are no symptoms. I, for one, won't sleep with you.

M24 who is an insider but would like to become an outsider again. Is there a FI8-2? who would help me along Box 6738

Bi wm 19 tall slim br hr bl eye gdlkg lonely sks same bi-gay under 21 for relat. Needham area send photo phone. Box 6668

Couple, well-ed, married, happy, friendly, in 30's, attractive, into classics in music and art, and much else, seeks others. Box 6618

Prof gwm 30 5'10" 150 lbs attr masc affectionate liks music movies rapping open minded att

some sex and good times send photo & phone box 6720

THEM THAT GOT GET!
Feel the weight of the golden ring? Too tied up in business to do your thing? Of relaxation is what I sing. Attractive young WF is out on a wing & I can fly! are you willing to try box 6700

SELECT SCENE
THE LARGEST FRANCHISE COUPLES ONLY CLUB MEETS EVERY SAT EVE 8:00 PM TIL AM FOR INFORMATION WRITE BOX 4608

Hndsm masc grad stud seeks lusty sex with muscular wl-blt men. Goal: mutual gratification. Measrmnts pls no s&m box 6696

Eligible GWMS from 2nd shift who would like group activities days or weekends write box 6656 give age and address so we may mail questionaire if response warrants such.

Scotch-Irish Yale type male mar 5'8" 36 likes Renaissance art music. seeks young female for discret afternoon affairs no lasting relationships possible. 6693

Everything that is not suffered to the end and finally concluded will recur, and the same sorrows will be undergone. A concerned Boston psychologist offers assistance at minimal rates. For appointment call Boston 266-1271.

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The Griffith Group meets informally on alternate Sun eves. to screen dbl features of films by prominent Amer. Directors: Ford Hawks Cukor Vidor etc. We chip in together to meet expenses. For info call 354-3531 keep trying.

GAY MALES
There is lots of free parking every day after 6:30 pm and all day Sunday. Tel. 423-4340

GAY MALES
Sylvia Sidney visits South Station Cinemas. You should too! Tel. 423-4340.

SELECT SCENE
THE LARGEST FRANCHISE COUPLES ONLY CLUB MEETS EVERY SAT EVE 8:00 PM TIL 1:00 AM FOR INFORMATION WRITE BOX 4608

WISHMAIDEN. I think you called Apr 1 taking survey plse call again or wrt w/phone Ive wtd 5 mos THE YNG LWYR box 6722

WANT WELLBILT MALE
for wrestling, priv. body bldg lessons. am hndsm 25yr WM 5'10" send comp desc (picture helps) po box 134 pinehurst mass 01866

AN AFFAIR?
Help gd looking WM grad stud. too busy to form own relationships desires to meet f any age for occ meetings box 6701

SHARON
From Brookline lost your number reply again Don Box 6736

MELLO CELLO
Ineed a versatile cellist to work with. I have original material and ambitions to play coffee houses and clubs in the area. If interested call Steve at 738-5657

Donbarry of Harvard Sq. is now cutting and styling hair at
Positive Image
253 Newbury St.
Boston 262-8811

WM 23 recently separated, cute short, seeks WF w/ nice personality for occasional sex & company. Mutual consideration box 6752

PETS

LOST!/RIPPEDOFF?
German sheperd/mx-breed male col: bla&tan Name: "Moreover" wearing choke-chain with a Volkswagen key & N.Y.C. tag o35 he needs medicine or will die call: 617-536-4940 reward

8 yr. old mixed large, beautiful terrier needs home without leash law. GREAT DOG. 262-5173

FREE kittens— 2½ months old cute and ready short hair call 569-3362 mornings

Don't be responsible for any more unwanted animals being born. Have your pet spayed or neutered immediately Your failure to act will cause animals to suffer and their lives to be wasted.

125 gal aquarium 72"X20"X18" $80 628-2640 days 969-8731 eves

Puppies-Lovable Husky-Samoyed mix, 4 white w. mask/1 gray/1br. Gentle lineage. Hv 1st shots/Ready Now-6wks. Eve-491-6434/Day 926-2500x33.

Siamese Kittens, 8 wks. 2 purebred, triple champion sired; 4 half-breed; active and affectionate. 491-7440 eves.

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Mamiya C330 outfit 55, 80, 180 & access. Sell all or nothing. Original owner asks $600. Call 267-7183 often.

NUDES AVAILABLE CO1-8922

Nikon Ftn. w. f36 motor drive black body; accessories $475. 50-300 Nikkor Zoom, case, filter, etc. $425-warranty. Call 266-1651

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471-5203 or (1) 834-7122

EXPERT PORTFOLIO WORK
Artists' portfolios, paintings, prints, pottery, etc. faithfully reproduced in color or B&W. Up to 20 pieces (in studio) $50 slightly more on location. E. Braverman, Photographer, 344 Boylston St Boston 2nd floor or call 445-2309 for appt.

Discreet Kodacolor Processing 12 Ex. $3.90, 20 Ex. $5.90, 8mm movies $4. copies. Spectra, Box 258, Syracuse, NY, 13201.

Photographs which reflect the qualities of you and your situation, kids, bands, Steve 776-2559

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Darkroom for sale-Durst-606 enlarger + everything else necessary $150 or best offer call Larry 354-1283 after 3

SUMMER WORKSHOPS
Twenty 5-day photo workshops on Maine coast. Basic to advanced. Ten master classes with famous photographers. School has 34-ft. sloop. Write today: Maine Photo Workshops, Rockport, Maine 04856.

WE GIVE
A DAMN ABOUT YOUR NEGATIVES
Careful custom B&W processing. Darkroom rental available. THE PHOTOGRAPHER'S WROKSHOP647 Mt. Auburn St, Watertown Tel: 926-4573 Hrs 1-11 p.m.

CLAUS GELOTTE CAMERA STORES
focusing on fine photographic service

Do you need someone 2 photograph you and have pictures same day? Rush service our speciality call 2627076 till 7 pm

Interested in speaking with people interested in working cooperatively in making movies box 6703

CUSTOM! Is it good enough for you our color film processing and printing puts you a cut above the services of an ordinary lab call 666-1161 Northeast Color Research Inc 40 Cameron Ave. Somerville

WE BUY AND SELL USED CAMERAS. BRING IN YOUR EQUIPMENT TO TRADE OR FOR IMMEDIATE CASH. MASS. CAMERA CENTER 709 BOYLSTON ST. ALSO IN LYNN, STONEHAM & MANCHESTER, N.H.

Cash for your cameras or trade or get the best deals. 261-3235

Film Makers: Need Recording, Mag. Tracks, Optical Transfers, Graphics, Titles, Animation or any production help. Call Lawry Cheses or Bob Berman in Boston 783-0200.

REAL ESTATE

Spacious Victorian in cntrl Gloucester. 3 bdrms on 2nd floor plus 3 adtnl rooms and tower on 3rd. 1st floor has living room, dining room with fireplace, big modern kitchen, two porches. Many extra features. Mid 30s For all above 283-9150

Beverly Farms historic house built 1798. 8½ rooms, beams, panelling, wideboard floors, 4 fireplaces 2 with ovens. Modern kitchen and bath. Beautifully restored and ready to move in. High 30s

Rockport cottage nicely sited on wooded lot across from private beach. 3 bdrms den, living room with f/p, kitchen and bath. Minimum maintenance interior with panelled walls and wall to wall throughout. Completely winterized. High 30s.

ON NORTH SHORE
Charming rural area in Gloucester minutes from the ocean. 150 year old colonial house and great two story barn on 1 level acre. Newly decorated house has 3 or 4 bdrms, big country kitchen, living-dining room, one bath and a second ready to finish. If that's not enough there's even a working outhouse! High 30s

Jamaica Pl. 3 fam. 5-5-5 ex. cond ex. price, fin avail 522-1239 eves

7 bdrms, 2½ baths
Spacious brick rowhouse top of Ft. Hill. 5 min. fr. Copley. Cheap to heat. Beautiful views, open space, many trees. Asking !9,000. 442-2604

RIDES

P'town w/m needs ride down every Fri — return Sun. pm or Mon. AM will provide company & gas money 262-5173

Ride to Miami Fla. Fri 5 pm $30 return Sat. April 21, 10 am $25. Share driving air-cond van and arrive quicker. Call 322-8325.

Ride to NYC Fri 5 pm $5, Air Cond Van, not returning from NYC til Sun April 22 7 pm. Call 322-8325 I will call you back.

Driving to S.F. near Apr. 12 Mature person to ride share gas, Skylark. Call eves 862-7175

Ride to NYC Thursday 3PM in Merc Beachwagon rtn Monday eve $5 each way. Call 267-9391 Tues Wed Thur 8-9AM or 7-11PM

TRAVL-MATCH; NOW SEE TRAVEL

RIDES & RIDERS UNLIMITED
HAS UNLIMITED RIDES AND RIDERS THROUGHOUT THE US AND CANADA. PHONE 262-7500

ROOMMATES

MATCHING ROOMMATES INC.
251 Harvard St. Brookline Coolidge Corner RE4-6469 or RE4-2264. The original roommate service. 7 years serving the public.

Bi or gwm 18-24 own room $25wk or $100mo+food-S. End-furnished! Stud or working person write! Imm. reply! Not a Sex ad! Should enjoy housework, no fems, freaks or drugs, straight app. Box 6659

1F wants to share Brighton apt with same call after 6:00 pm phone: 782-5977 must like cats

I'm 19 f wnt to mov by May 1st nd ½ rmte prfr f to shr apt in Alst-Bri-Cam will look for apt if needed-Pam 254-0808

M B.U. student in television seeks m student to share large furn room w/TV. Attractive location. Yard kitch privileges parking. $50 month. 332-8690

I'm 19 f I wnt to mov by May 1 shr apt wth rmte/2 prfr f rent no more thn $100 ea. Cam-Bri-Alst call aft 4 Pam 254-0808

Tennis-playing senior citizen looking for room-mates over thirty-prefer married coupleDesigner's air conditioned apartment bottom Beacon Hill Garage space-with or without use of automobile. Substantial deposit and references required Box 6619

Frmmte 24- wntd 2 bdr apt Comm Ave all 117$ 738-6453

Available now! 1 lge bedroom in lge 3 bedroom furnished apt near Coolidge Corn on Dwight St. clean exc. lrd. pref cpl 64.50 per person call 738-5947 after 6 p.m. Bruce

2f sk 2 working f for huge Comm Ave apt over 23 own room 94/mo available may/June call 262-0334

two bu sophomore girls need two to three rmts for beautiful 4 bdrm Brookline apt. convenient location. For occupancy begin. Mid-May. !87/month per person call 353-8057

mature f to share w/same roomy beaut. fully equipt. Bkln apt. near mbta, BU, stores $100/mo for own rm must see: 731-2714 aft. 5, Tues & Thurs aft 10 av. 5/1

f, 26, coll grad, straight, seeks friendly prof f to look for apt near Boston. Interests incl arts, crafts, travel, outdoors. Call Harriet, 846-4347 after 6

f rmt 2 f seek 3rd f rmt own rm Allston 82+util pls. call 7832551 aft. 6:30 pm prefer working person

59$ per mo one male to share large 7 rm apt. in Brookline near mbta & stores. must be responsible no freaks 232-6043

ROOMMATE WANTED!!
to share spacious apt in quiet area of Brookline. Own room,low rent, parking, near mta. surrounded by trees. call now 232-8048

mf or couple to share large apartment own room. across from riverside line, near brookline h.s. 70/mo. heated. call 738-7777

wm yg prof sks rmt gay bi or straight who kns scene for lg bk apt mst be straight lking acting tlking & sane no hassel 125/mo incl. all park etc. box 6710

resp f 23+ wanted to share 2br beacon hill — have cat & piano avail immed w sept opt. price is right — come see 227-3268eves

male or female roommate wanted for 4 bdroom N Cambridge house own room, coed, dishwasher, av now !93 call 354-1326

sane m/f rmt wtd imed JP gd area 42.50mo own lg rm bkyd porch prefer into art, veg, TM mellow+clean 5224917 keep trying ampm!

GM needs roommate $85 per month Jun1-Aug31 this is not a sex ad, near Cleveland Circle Box 6718

m or f 21+ needed to share large apt near Inman and Central squares with 2 Ms. Own room !50/mo 661-0149 eves.

Extraord 3 bdr So end apt for extraord person. i f, i m now occupy eleg, spacious, sunny 2 floors, with gd furn, plants, classical music & cat. We seek together person, pref mid-20's who,ll enjoy all this & wants to settle down. $125 536-8331

m or f rmt wanted for mod apt near 128 & 93 free pkging swim pool own room. $107 & sec dep call 935-7400

Working gal sks same to share lovely Cmb. apt furn, many conveniences, own room, immed or May 1 $150. 547-6976 eves.

Male wants female roommate to move to San Francisco with somewhere between an hour from now and Sept. 1st. 787-9220 4 pm on.

WM24 good looking college grad seeks employed F to share apt. near ocean this Summer; will have own BR, privacy; commute dist to Boston Box 6610

Roommate wanted for furnished Bri. apt. $95/mo. 734-8718 before 1 PM.

WALPOLE AREA APT.
Roommate wanted gay or Bi just moving into my own 5 rm apt. Need roommate to share expncs & me. Would consider right female also. Interested? Reply W.E.M. P.O. Box 126 East Walpole MA. 02032

F 23 seeks F to share apt btwn BU, Cool Corners, own room $69 + Call 232-5898 Eves.

M, 34, prof, (PhD, Hosp. admin) recently divorced, wants to find and share 2 or 3 br apt. w/female (20-30). Brkl, A-B, B. Bay or Camb. areas. 357-8245 9-9. Ask for John

2f rmmates to share lg 4 bdrm apt w 2 of same, own rms 1½b+h dinrm fin bsmt klt dw pkg nr MTA 731-2290 & 965-5098 nice $108

SUMMER ROOMMATE
Straight m wtd to share clean, furn, mod 2br Camb apt own br close to Comm Av + Cntrl Sq (park incl) $112.50/mo. 354-3350

Responsible, creative yng woman (24) needs place to live on cape by May 1. Must be near Chathm. I am employed. If you know of anything, call Janet 491-0612

F over 40 wanted to share my modern duplex home at Brighton Cntr. Academy Hill Rd. $120/mo. call 782-9188.

One or two fem room wanted mod apt carpet air cond dish washer conv loc near MTA call 738-6553 after 4

I am a 27 yr male college student who drives a cab at night an I would like to live with some one who would be up late at night when I get home like a waitress or a bartender or another cab driver. So if you live in Camb, Boston or even Brookline and you have a place or want to look for one with a guy who keeps late hours call George at 646-1060

Quiet responsible room seeks quiet responsible person female preferred $87.50 near Porter Sq. call Denis 491-3570

3rd roommate wanted to share house in Waltham quiet no landlord problems plenty of room prefer working person $100 mo plus share utilities 893-2407

RMT wntd male only for lg Bk apt on 2 flrs 1½ baths pking MBTA no freaks $125 mo sec John 738-4351 or 277-3900

Looking for a rmt????
Try: Kingsley Assoc
1066 Comm Ave 738-4990

Male 24-30 to share furn apt. cooking, chares with PhD & law students & consultant until at least Sept. Own room, parkg, TV, dshwsher, porch, bckyd, congenial atmos. 1 blk from Harvard Law. Rent $85, food etc. about $70/mo call 6-10 PM only 354-4646.

F roommate for beautiful sunny 2 bdrm N. Camb apt $107/mo mod. Prefer friendly responsible f. 491-8697 keep trying!

2 rmts for 6 rm apt in N. Camb own room 62.50+util. Available Apr 22 sec dep. 492-6708

1 or 2 rms avail. 5/1 in 6 rm Brighton apt. to be shared w 2 cats, 1 puppy & 25 yr. old f unemployed writer. Am seeking pers to build bridges instd of walls, who understds the give & take, the time etc. exxential to friendships. Apt. incl 2 porches, fruit trees, 2 blocks from MTA (B.C. line), stores etc. Wld like warm, mellow, feeling people who are at one w themselves, who have a sense of perspective, and sensitivity with a healthy respect for privacy & individuality. Apt. nds scrubbing & painting-very spacious & often bathed in sunlite. If you are into music, cooking, plants, pets, children, and are unafraid of the complexities of people please call 787-0476. Shalom.

M22 seeks m/f rmmte(s) who has or wants to find lux Camb apt. for May 1. Call Mark eves 492-0276 days 897-5111X3372 If not in leave msg.

F to share furn apt nr Park Dr & Beacon. Secure, modern, own bedroom+fridge considerate, clean have 2cats 15 min walk to B.U. 2 min to trolleys May 1 to Aug 31 262-6741 anytime keep trying

Spacious house in Arlington 2m. If young working-not into any particular trip-seeking person or couple. Quiet neighborhood 2 blocks from Mass Ave. & Harvard Sq. bus (20¢) rent is $90+ we have pets. 646-9703 if no ans try 944-6555 X402 Ciance

Roommate wanted. Beacon St., Brookline. Mid-May or June 1. $125 incls utils, own rm; quiet, air cond. nr MBYA 738-8079

F or M 21 plus-spacious 6 brm coed hse in Alston 1 mile from Harv Sq immed occ 72/mth & sec res beighborhood 783-0533 783-0222

HOUSE BY THE OCEAN
M,F rmt for large house w/org. garden, fireplace, quiet. Prefer folks into music, plants, physecs art and good vibes 925-1680

HARVARD SQ AREA
Female rmate for apacious 8 br house. quiet street, yard, fire places, porches, park rm., 3 baths $48/mo plus util. 491p3108
i M rmmte needed to fill modern 3-bdrm, A/C Bri apt w/pool for summer no freaks near MTA call after 6 787-4505 or 783-0705

Frmt for 2br apt bet. Harv. & Cen Sqs. $75/mo evenings 491-0003

May we help u find a rmt?????Kingsley Associates 738-4990

2 Ms seek M, F, or couple for lg Jam Pl. apt. Very near Jam Pd & MBTA. Own lg rm $80 inc ht & h.w. 522-6282 or 524-0841.

Responsible woman std for lg No. Camb apt preferably thru August $65/mo inc utilties. Call 864-0176

Am looking for responsible F or M roommate to share large comfortable Brighton apt in pleasant residential neighborhood near stores MTA. Please call 787-0678

Need 1 roommate to share apt off N. Harvard St. Allston. Own room $88 mon. + utilities. Now available. Call 254-4024

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Boston's first and most experienced roommate service. Call RE4-6469 or RE4-2264 or visit 251 Harvard St. Brookline Coolidge Corner. 7 years serving the public. Member Mass. State, Greater Boston Chamber of Commerce.

F to share modern 2 bedroom apartment with A/C dishwasher, disposall and parking for June July August, Call Eve 254-7103

GWM 30S ALLSTON
2 bdrm apt to share 90 per mo utilities incl near trans and stores responsable pers only 5/1 or sooner phone or send info about self. I will pick up mail each Mon & call soon Box 6750

F Rmte wnt immed for conv Arl apt lrg sunny rm $90/mo incl util/park nr trans/shop friendly ind people no pets 646-6841

Female roommate wanted 57$ htd own room, immed. nr Porter Sq serious quiet person call Kathryn 491-6481

Room for rent $68 per month ask for Walter Jim tel 628-2756

Seek F22 plus for large apartment in Somerville, $41.00 a month, to share cooking and laughter, call 625-8937

2f sk 3rdF 25-30 own room 7 rm Camb. apt near transp to Harvard Sq $83 & utils, sec no pets please 868-0687 eves

3 rms avible Jun 1 Beacon St apt 15 min walk Harv Sq cheap rent sumer sublet or langer nd good people call Jack 492 2723

2 f looking for 3rd to share Camb. Apt. Good loc. near MBTA parking and util. incl. 92/mth. call 354-1353 after 5:30

Seek reliable income male to share 2 bdrm Cambr. apt w same firepl rear garden. $125. call Lee 492 4635 or 353 0165.

2f & 7 yr old boy seek 3rd F to share Som apt. own rm $54 ht incl. call eve after 8 pm 776 6581 to share gd talk & build gd feelings

One nice bedroom in cozy clean two br five room apt in Harv Sq $75 & util & sec dep. Avail now. Please call 868-2381 aft. 6pm

2 Fs needed to share Newton Ctr apt. Own bdrm $92/mo. & util Abailable now. Call 969p1984 keep trying.

Roomate wanted for 3 bdrm apt Camb nr Harv Sq own lge rm 80/m call Curt 491-2686 or 491 2637

Individualist M 24 seeks M rmt 21 plus to share unusual garret apt nr Orson Welles in Camb avail now to 9/1 own rm, $63; security required $94 (1½ mo) prefer writer, musician, dancer, student. No phone: come by 19 Centre St No. 31 late afts or eves.

bi or gwm 18-24 own room $25wk or $100mo&food s.end furnished! stud or working person write! imm. reply! not a sex ad! should enjoy housework, no fems, freaks, or drugs straight app. box 6659

1 f wants to share brighton apt with same call after 6:oo pm phone:782-5977 must like cats

im 19 f wnt to mov by may 1st nd ½ rmte prfr f to shr apt in alst-brl-cam wil look for apt if needed pam 254-0808

m B.U. student in television seeks m student to share large furn room w/tv attractive location yard kitchen privileges parking $50 month 332-8690

Im 19 f 1 wat to mov by May 1 shr apt wth rmte/2 prfr f rent no more thn $100 ea Cam Bri Alst call aft 4 pam 254-0808

tennis-playing senior citizen looking for room-mates over thirty-prefer married couple-designer's air-conditioned apartment bottom Beacon Hill- garage space-with or without use of automobile. substantial deposit and references required box 6619

GWM 30S ALLSTON
2 bdrm apt to share 90 per mo utilities incl near trans and stores responsable pers only 5 1 or sooner phone nr send info about self I will pick up mail each Mon. & call soon box

F or M 21 plus spacious 6 brm coed hse in Alston 1 mile from Harv Sq immed occ 72/mth & sec res beighborhood 783-0533 783-0222

HOUSE BY THE OCEAN
M,F rmt for large house w/org. garden, fireplace, quiet. Prefer folks into music, plants, physecs art and good vibes 925-1680

HARVARD SQ AREA
Female rmate for apacious 8 br house. quiet street, yard, fire places, porches, park rm., 3 baths $48/mo plus util. 491p3108
i M rmmte needed to fill modern 3-bdrm, A/C Bri apt w/pool for summer no freaks near MTA call after 6 787-4505 or 783-0705

Frmt for 2br apt bet. Harv. & Cen Sqs. $75/mo evenings 491-0003

May we help u find a rmt?????Kingsley Associates 738-4990

sublet jun 1 aug 31 f to share lrg apt with 3 others own rm kitch dkrm fin bsmt 1½ bths dnrm pkg nr mta brkline !84/mo + util call 731-2290

Grad stu or wrkg f wntd by sme for lg 2 br apt in 3 fam hse in res area nr Brtn Ctr & trans prkg !75-95 call 782-5496

Female 21-30 for large clean & modern Brighton apt. own room, sunporch, backyard, good street near trans. !95 & sec. 783-1985

4F to share 5 bdrm house with iF start July or Sept !73 Brookline. must be neat & responsible. 661-9500 or 731-1863

LUXURY ONE BEDROOM
Atop Mission Hill. 26 ft. living room wall to wall carp. bird's eyeview of Boston. Refined gent only! mid 20s. 7311444 at 10:30pm

house in newton needs one more person. convenient to mbta. no more pets please call 9692767 ask for marty

CAMBRIDGE
Cent. sq. 3 br apt needs 2m/f 24+ own b.r. rent/lease/sec.dep. all negotiable 491-0915

rmmte wanted: f preferred, to fill one out of 4 bdrms in smrvill apt. !75mo plus util wking prsn preferred. near hvd. sq. call 666-2565

single or cpl. share lg. brookline apt. w. radical artist & musician w. 2 kids. own rm. & bath share lg. studio. !81 738-4729

m21 aquarian into class mus seek m or f sim taste in mus as rm your place or we'll find one call 628-4708 leave mess 4 jim

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SAVOY
HA 6-2720
163 TREMONT

woman & 8yo ch have beaut Brkl house to share near T, pool, tennis. Single profs 30's pref. co-op or privacy. 734-2909 eves

m/f roommate needed for house in Brighton, own room, good loc. low rent, etc. call 783-3153

m/f 24+ share 6½ rms near Porter sq. in Som 70 plus util call mornigs 628-3789

FEMALE FOR RM !60 NICE APT 625-1481

NEWDITY
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4. Experience of shopping Adam & Eve

CAMBRIDGE ROOMATES
To share nice furn 3 bdrms apt new remod Harv Un area. Apply alone or in group 20R3 !115 per pers no util 547-6896

2 F wtd to shr apt nr Pru w 2 others, own rm, mod kit & bath !80 call 262-7152 afte 10:30

BROOKLINE— own rm, 1st flr, laun in base, roof for sun, alnite str nrby, near mta-Cool. Cnr, good nbrhood 734-9567 eves mostly

WM 25 to share an apt. 1300 block comm. ave. !100+utilities call Jim 738-7415

ROOMMATE SERVICES

FREE FREE FREE. For the next couple of weeks there will be no charge whatsoever for Phase 2 Roommate Service. Drop by any weekday between 11:00 and 1:00 to review our files. Phase 2 Roommate Service, 739 Boylston St., Boston Rm. 541.

DOR 3 LGE RMS UTL $5DA SK RMT non-smokr + loves of + music 427-0320 bfr 9am Wet Sat

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To feel is to be, to be is being able to feel. Through massage there is the feeling of being. The Gift of Hand Massage Parlor. Home or hotel, for app 491-3351

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Dial a "2". Now a "6". Another "6". A "2". A "1". Now a "3". Finally an "8". You've hit the winning number for a more exciting social life. PHASE 2.

FAST MATCHING 787-9220 3PM ON. We alone personally interview.

Arlington ST. Church Singles Club meets Sun. for supper, talk and social hour. Starting at 6pm corner Arlington St. & Boylston St. Prospective members welcome.

STRUCTURED PARTY FRIDAY 8 PM. M$5, F$0. 787-9220 3-7PM (Boston)

GRAD STUDENT WINE & CHEESE PARTY
Sun April 15, 7:30 pm. at 233 Bay State Rd, Boston, admission: !2. everyone invited. spons. by BU Hillel Grad Student Assn.

SKIING

Sale: 1973 550 Roc Skis with Look Nevada bindings 195 cm. 479-3820

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McIntosh 2105 Amplifier with case under warranty !450 or best offer 277-0729

LOVEJOY
Buy of the century Braun L810 super-speakers !475 for pair call en at 454-3284 today. Hurry their closing in fast.

CHEAP! CHEAP!
Stereo equipment at no bullshit prices, call A.A.S. Inc. at 361-2108

Empire 598 Troubadour turntable $160. Advent 200 record-playback Dolby cassette deck $125. CM Labs CC-1 preamp $190. All in mint condition moving, must sacrifice. Call 686-9682

Pair of rectilinear 3 speakers in perfect condition $320 Call 254-6312 or if no answer 254-7796 and ask for Geno

ASPIRING PRODUCERS
engineers, and musicians! Learn the practical aspects of recording and studio/stage technique at one of the most respected studios in New England. The deadline for applications to the next session is April 13th, but space is filling rapidly, so call now: Studio 893-9225. Office 661-8839.

Gung-Ho music copyist now accpting clients excint references honest! A Baggett 18 Maugus Av Wellesley Ma

DRUMMER AT LARGE
Creative dynamic hard-worker Rock, blues, jazz, free music also willing to work as 2nd drummer Bryan 592-6433

Wanted singer/piano player to make up 4 piece commercial band must have own equip. Call 483-0678 after 5pm

MOVIE SOUNDTRACKS
Must sell collection of both movie & Broadway soundtracks. Total or piecemeal. Good stuff! Call Nestegg at 1-481-6836 NOW!

MATCHING MUSICIANS
Let us help you put together that group. Cal 734-2666.

Must sell-need $$-Nikko STA4010 AM/FM Stereo Rcvr; 2 Custombilt 3way spkrs. Have purchased new equip. Call 536-6418 $300 or Best Officer.

ARP SYNTHS FOR SALE
All sizes, Lance, 522-9225

GREAT BARGAIN
Framus Bass; fine condtion, fast neck. Call Greg 738-6752 nights asfter 10 PM

AUDIOPHILES
Infinity 2000A Electrostatic Speakers, perfect, cost $640 now $415. Also 5 mo old Crown D150 Amp, perfect, cost $400 now $300, both for $700. 423-6758

Electronic Music Synthesizers for sale. Call BEEP at 731-3785

ARP SYNTHS FOR SALE
All sizes Lance 522-9225

Specialties

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a young psychologist with experience, awareness and understanding of the needs of this age wishes to offer his services to churches, schools, community programs or clinics. please contact box 6436.

GREAT BARGAIN
Framus bass; fine condition fast neck call Greg 738-6752 nights after 10 pm.

TRAUR-MATCH; NOW SEE TRAVEL

STUDIOS

Large artist's studio to share very reasonable call 661-3885

3000 sq ft art studio to share in So. End concrete floors good for metal sculpture freight elevator for further info call Pierre 482-7643 Days 277-0167 nights No live-ins

Boston-800 sq ft office or art or photo studio hardwood floors, high ceilings. No live in. $225 incl. util tel owner 267-1654

FRN LOFT NEWYORKCY
2000ft lvg/wkg spc avl may fst thru Sept $375/mo near transp Grn Vllge. For info call 617-491-6617 or 212-777-0870

HYPNOSIS HYPNOSIS
For self improvement 846-2114

3000sqft art studio to share in So. End concrete floors good for metal sculpture freight elevator for further info call Pierre 482-7643 days 277-0167 nights no live-ins !70

Share 3000ft w/3 others in artists coop own rm & studio space. Has kitch & bath !60/mo util inc. Call Charley 522-6993

Summer Rentals

LENOX, Summertime rms at large farm w beach on Stockbridge Bowl by Lenox Arts and Tanglewood. Lg dbl w bth fr $300 to $650 for 10 wks. Also shops to rent, ideal for clothes, crafts. Music Inn, Box 476, tel 413-637-2970

TENNIS-SWIM-HORSE-BACK&GOLF-SKI-WINTER
Full share $140, half $90-frpl-stereo TV, barbeques. Full time cook linen-no chores-Saturday cool wine parties. Memorial Day w/e to end Sept. 1973. Join our great Winter group)12 staying all Summer.) Call & meet us in Boston. Steven&Ken 1-922-5612 Fred&Theo 522-7723 Murph&Betsy 893-6799&Phillip Bus 547-7342 Sven&Ellen 212-533-0990 & all w/es 603-869-5580. Avoid the hassel-swim in clear mt. water.

CAPE COD FALMOUTH AREA
We have the largest selection of Summer rentals for singles and family. Contact your Summer fun spot headquarters Moore & Associates 277 Main St. Falmouth (1) 548-2607

ENJOY THE SUMMERAT FALMOUTH CAPE COD
Single house for rent for the Summer Season May 25-Sept 5. We need more girls and one more guy. $300 per person ages 20 to 30. For more info call days (1) 548-2606, nights (1) 540-2316

Lenox, summertime Rms at large farm w beach on Stockbridge Bowl by Lenox Arts and Tanglewood. lg dbl w bth fr 300 to 650 for 10 wks. Also shops to rent, ideal for clothes, crafts. Music Inn, Box 476 tel 413-637-2970

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We have the largest selection of summer rentals for singles and family. Contact your summer fun spot headauarters Moore & Associates 277 Main St. Falmouth 1-548-2607

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Single house for rent for the summer season May 25-Sept 5. We need more girls and one more guy. $300 per person ages 20 to 30. For more info call days 1-548-2606 nights 1-540-2316

SUMMER RENTALS
3 F needed to share 2 bdr. duplex for summer in yarmouth. 330/sea. 268-0426 after 5 pm

FALMOUTH HEIGHTS
Falmouth Hts house needs 2f may 1-sep 10 full util-furn on the beach !320 gotta see the place to believe it 566-0310 Rich

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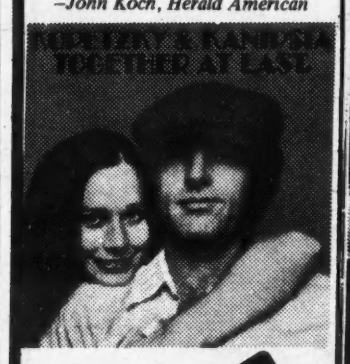

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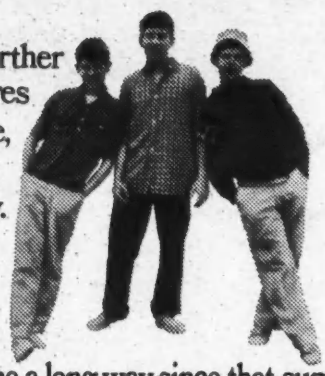

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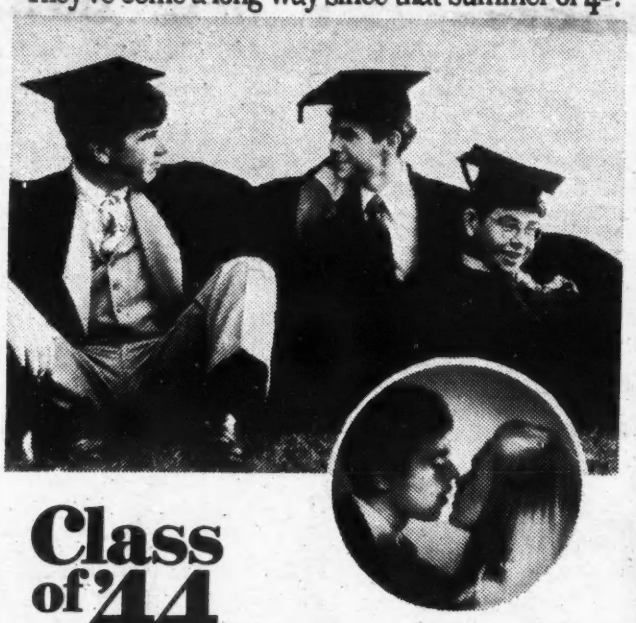

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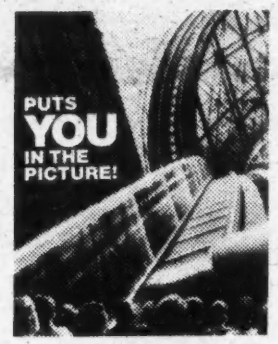

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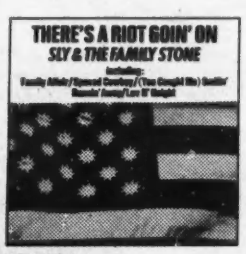

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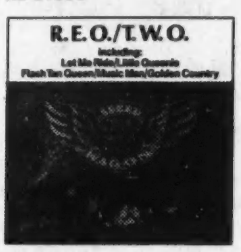

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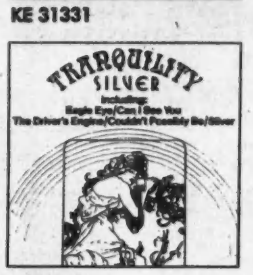

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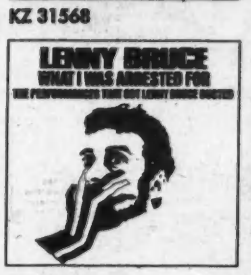

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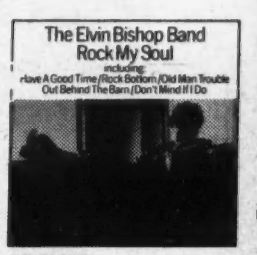
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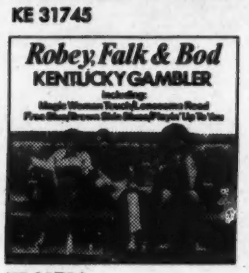

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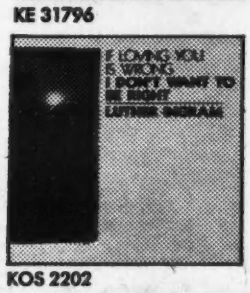

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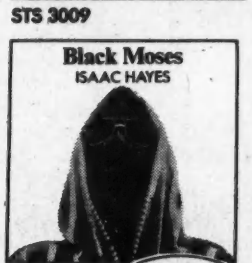

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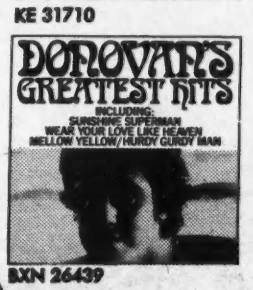

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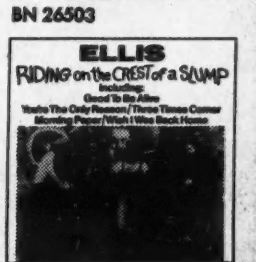

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THE YEAR IN ROCK AND OTHER STIMULANTS

The first thing that grabs me when I think about last year in music is how good it was for revivals. At one point not long ago, the top three songs belonged to Chuck Berry, Elvis Presley and Rick Nelson.

Though me and my friends are mystified at why a song like "My-Ding-A-Ling" rose so swiftly and decisively to the top of the charts, no one could question that it's healthy for all of us to have Chuck Berry back. Elvis, of course, had one of his best singles ever in "Burning Love," certainly his best rock 'n roll song since "I Got Stung." Rick Nelson knows that the whole thing isn't merely a nostalgia move—the performers might be familiar, or once familiar, but the sound and material is new. Or as Rick said in "Garden Party," if memories were all he sang, he'd rather drive a truck.

Even though there weren't any new superstars, there's still plenty of vitality in rock. The newsmaker of the year had to be David Bowie, who *is* brilliant, but remains merely a Star, and won't be a superstar until he has a hit single. Alice Cooper rose to the top, and hangs on with singles like "School's Out," and "Elected," but seems more to be waiting for the next big jump, a week on Broadway this winter.

In fact, rock seems to be returning to the theatre now that the Fillmores are gone. Neil Diamond set the pace with a now historic engagement at Broadway's Winter Palace, complete with post-show parties attended by famous groupies like Ethel Kennedy. The rock has also bowed at Radio City Music Hall, kicking out the Rockettes for SRO midnight show starring James Taylor and West, Bruce and Laing. And, of course, the Stones came to America this summer, but we've all read enough about that elsewhere.

Television and rock have been interrelated ever since the early days of American Bandstand, but in the past, prime-time music shows haven't fared as well as they should. Shows like *Shindig* and *Hullabaloo* presented gimmick instead of substance, something like "Snooky Lanson for Teenagers." New attempts were made last year, and the results so far have been good. Since everybody knows kids are out bopping on weekends, the new tack has been to start shows around 11 or 12 p.m. Groups like Blood Sweat and Tears, Poco, Seals and Crofts and others have come across well on the tube, and there may soon be some permanent TV rock entertainment.

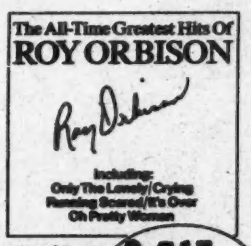
Soul music continues to be among the most consistently listenable music around. The big news in r&b was the formation of Philadelphia International (PIR), a new label by perhaps America's most prolific production team, Kenny Gamble and Leon Huff. Gamble and Huff's Sigma Sound Studios in Philly was the site for many of the year's hits, including PIR's first three artists: the O'Jays "Back-stabbers," Billy Paul's "Me and Mrs. Jones" and Harold Melvin and the Bluenotes "If You Don't Know Me By Now." Otherwise, the move to a soft soul vocal sound continued, with good times and many hits made by Al Green, the Stylistics and the Cornelius Bros. and Sister Rose.

There are also quite a number of newcomers showing a good deal of promise for the future. In the singer-songwriter genre, there's people like Peter Thom, Jack Schectman and Bill Quateman. Don McLean is proving he could deal with the success of "American Pie" without getting silly about it, and released a fine followup album. Loudon Wainright III, who always seems new, surprised everyone with an album of tongue-in-cheek-in-tongue rock 'n roll. And, of course, there's Bruce Springsteen, who's not a singer-songwriter as much as he is a rock 'n roller who happens to write intensely bizarre but immediately accessible songs, and many folks think he's going to develop into something enormous.

In hard rock, England's Slade is probably the heavy metal discovery of the year, though their first American tour didn't exactly have the audiences destroying the first rows of theatre chairs as sacrificial offerings as they do in England. The Blue Oyster Cult came on with probably the strongest first album of the year, and by the time you read this, a second LP should be burning up the land. And, of course, there's Bette Midler, who really isn't at all heavy metal, but seems to have more going for her than even her hype allows, if that's possible.

Mott the Hoople probably gets my vote for the best revival, finally really finding themselves on their fifth album, and first for Columbia. Produced by David Bowie, the title song, "All the Young Dudes," was one of the most moving singles of the year. Just don't let the Bowie association fool you about Mott: they are their own men, not transex in any way, and someday everyone's gonna know they're one of the best bands in the world.

—Wayne Robins



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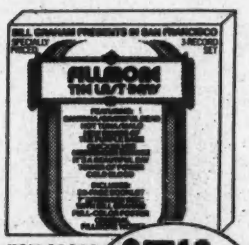

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OSCAR WILDE IS ALIVE & WELL & AVAILABLE ON RECORDS AND TAPES

Out of the closets and into the spotlights! From the established music makers to the comers, the femme fatales appear. Jagger, Bowie, Cooper, Bolan, Reed, Mott the Hoople, Iggy Pop. Their music is boogie rock 'n' roll—hard, and to the point. No foolin' around! No frills! (except on their clothes) No time to waste with the musical graces. Get on—Get IT on—Get IT off—Get off. But the music is dynamite!

Certainly a far cry from the melodic playfulness of the Elton Johns, Carole Kings, and Paul Simons; light years from the rollicking 3 Dog Nights or Greatful Deads;—their closest reference lies with the Hendrix-Joplin-Morrison gut-rock (except that it, alas, was heterosexual). At first it seemed we were being treated to a huge campy hype—ploys in a scheme designed to generate fads and bolster sales. We now wonder if this was destined to be—this new sound of the 70's. It may be theatric, but it is unquestionable music as well—and the boys in band put together quite a package. Mass audiences have begun to discover the new rock and, while they may know not what to make of it, they seem anxious to reach up and catch the wave.

Lou Reed's Velvet Underground was the first legitimate band to embody the transexual element, though certain individuals (Jagger, Ray Davies) already possessed 'divine decadance.' Soon, it's tentacles reached out here and abroad. With the invasion of queen bitch David Bowie, fag rock has really come into it's own. What makes these performers so exciting? Some say it's the 'unattainable' aspect they represent—the "I don't want, nor do I need YOU," bad boy quality they emit. Others reduce it to the natural relationship of music through sex (or should that be sex through music?). This latest rock is steeped in sexual aggression, acquisition, frustration, destruction, and decadence. In retrospect, music has always dealt with the love/sex theme—nice and tranquil. But today's generation knows not of passive love. In it's ambition and anxiety, it needs and seeks an outlet for it's volatile self. And this outlet needs it's hero. Thus, the adolation of the dynamic rocker—the eager willingness to accept/emulate their (heretofore) unorthodox manner.

Where is this leading? Will it simply be another chapter of music history? Or will this whole bizarre process lead into something of an almost 'redeeming' value? With the search for social and artistic liberation and with the desire to "experiment" the open-(closet) door policy can be beneficial or, at best, damn challenging. "Pop music is sex and you have to hit 'em in the face with it," quoth Stone's former manager Andy Oldham. Watch out people—Ms. Wilde is in there with both fists flying.

—Karol Koerner

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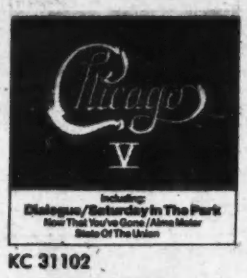
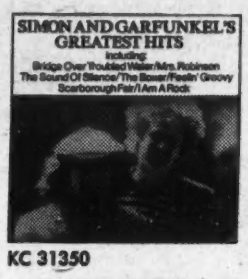


KC 31102


SIMON AND GARFUNKEL'S GREATEST HITS
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The Sound Of Silence/The Boxer/Feelin' Groovy
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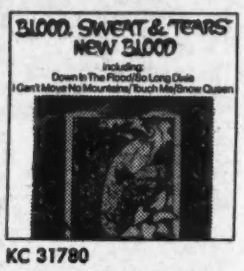

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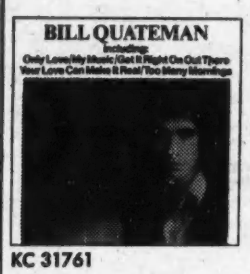

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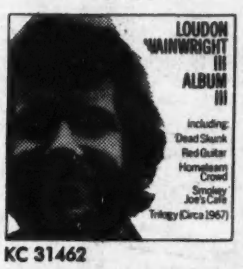

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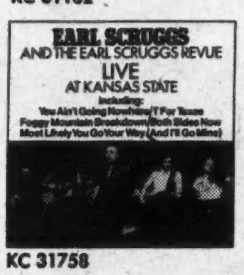
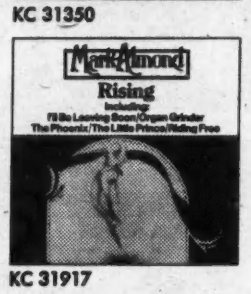

EARL SCRUGGS
AND THE EARL SCRUGGS REVUE
LIVE
AT KANSAS STATE
including:
You Ain't Going Nowhere/Til Forever Comes
Foggy Mountain Breakdown/Much Older Now
Most Likely You Go Your Way (And I'll Go Mine)
KC 31758



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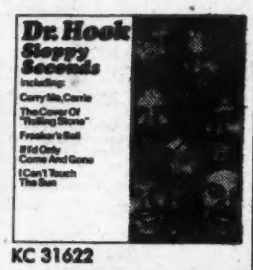

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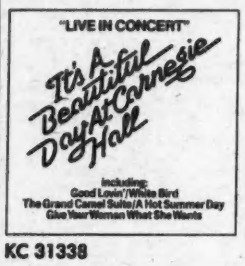
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The Grand Camel Suite/A Hot Summer Day
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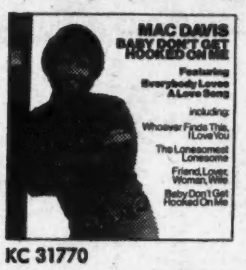

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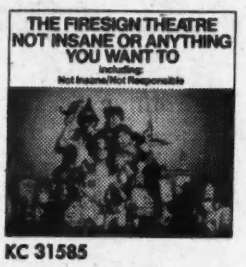

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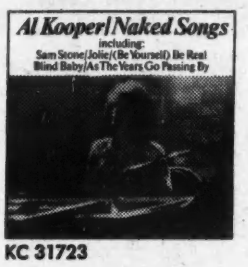

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TAJ MAHAL
RECYCLING THE BLUES & OTHER RELATED STUFF
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A Free Song/Rise Up Children Shake
The Devil Out Of Your Soul
Ricochet/Gitano Negro
Sweet Home Chicago/Cakewalk Into Town
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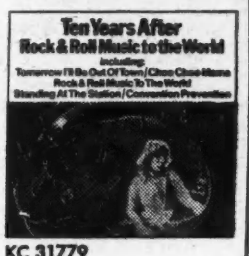
Ten Years After
Rock & Roll Music to the World
including:
Tomorrow I'll Be Out Of Town/Choo Choo Mama
Rock & Roll Music To The World
Standing At The Station/Convention Prevention
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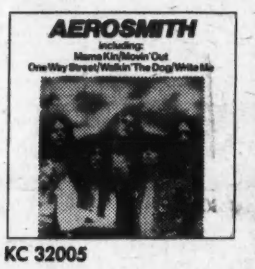
KC 32062



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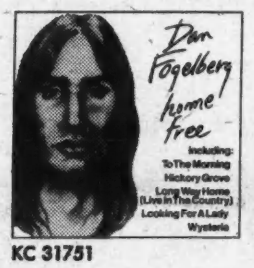

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BLUE ÖYSTER CULT
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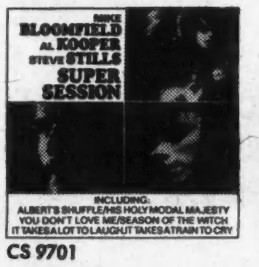
I'm On The Lamb, But I Ain't No Sheep
She's As Beautiful As A Foot
The Workshop Of The Telescopes
C 31063


MIKE BLOOMFIELD AL KOOPER STEVE STILLS
SUPER SESSION
INCLUDING:
ALBERT'S SHUFFLE/HIS HOLY MODAL MAJESTY
YOU DON'T LOVE ME/SEASON OF THE WITCH
IT TAKES A LOT TO LAUGH, IT TAKES A TRAIN TO CRY
CS 9701

KC 32063

WHAT'S GOING ON!

"Sho-d-dm-sho-be-do. Sho-do-dm-sho-be-do. Wo-oh-os . . . In the still of the night . . . I'll remember. . . ."

That sound echoed across Hollywood Bowl a few months ago. Thousands of people recapturing their teenage days with memories stirred by the big beat. The *New York Times* reported it as a "chorus of memories: dancing in the gym and necking in the basement, sweaty hands and cold feet, greasy hair tonic and bright red lipstick, pizza and pimples and panic."

The current craze for nostalgia has spawned rock concerts and radio programs with the innocent music of the '50's. The phenomenon is one of the things young America is turning on to. College students are remembering their more innocent songs—"Dedicated To The One I Love;" "Get A Job;" "Stay." Pick out your own favorite. It's probably coming back on the Top Hit list.

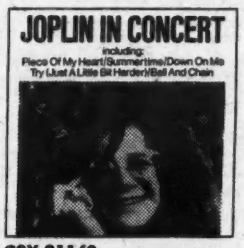
The current youth is deep into Nostalgia. It's one of its things. And television has found youth. That medium seems to have rediscovered rock groups and their entertainment values. And the multitude who want to see them on the tube as well as in "live" concert. Networks are doing "specials" with Santana and Chicago and Poco, with Miles and Carly and Chi Coltrane. You can even find rock concerts on your screen in late-night time instead of turning off some of the usual pablum of the "talk" shows.

There is a need and a resurgence of comedy too. People are taking a jaundiced look at what's going on and finding a laugh or two in it. George Carlin, long-haired and tee-shirted, is putting the present scene in proper perspective. Shel Silverstein is into a heavy circus performance. The Firesign Theatre have their own approach. So has the National Lampoon. Humor is beginning to have an impact on American culture again.

Look at the word-painters of today. Randy Newman is singing out his stories. So is Kris Kristofferson and Loudon Wainwright III and James Taylor and others. Their stories in song are of love and the life around them. The subject matters are not very different than they were yesterday or a generation or two ago. But these writers are saying things of their own and singing them their own way, too. Sex is no barrier here. Joni Mitchell and Mac Davis, Carole King and Edgar Winter. A newcomer you'll hear about soon—Bruce Springsteen. He even has funny things to say about Asbury Park, New Jersey. He may bring back salt-water taffy.

There are established stars and new ones who still sing other people's songs. Barbra Streisand tore the Forum in Los Angeles apart. 18,000 people at the most glamorous pop concert in recent Hollywood history. Six standing ovations. Six. Cheers for her and her individual way with songs.

SPECIALLY-PRICED MULTIPLE-L.P. SETS



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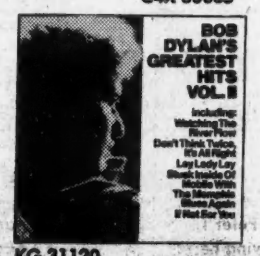
BOB DYLAN'S GREATEST HITS VOL. II
including:
Watching The River Flow
Don't Think Twice, It's All Right
Lay Lady Lay
Stuck Inside Of Mobile With The Memphis Blues Again
If Not For You
KG 31120

There's another individual bursting on the scene with her own way and sound. Bette Midler. Some thought she was a fad. Now critics in *Rolling Stone* call her "one hell of a talent." She obviously is. And there are others coming along with creative approaches and staying power.

But the big thing happening now is Black Music. It's always been here, always been as honest and moving and musical as it sounds today. But it was making it in treated versions. Bastarized Rock 'n' roll was based on it. The British groups of the past decade were mostly trying to do it. Now, finally, in the '70's, Black Music is making it with performances by Blacks. Miles Davis. Billy Paul. Harold Melvin and the Bluenotes. Al Green. Bill Withers. Isaac Hayes. The Staple Singers. The list goes on and on and on. Music of the "soul" and performers with it are in concert and coffee-houses, alive and on records. In movies and on Broadway and television. "Soul" always had a purpose and a deep pleasure. Now it has a nationwide platform and it is spreading its joy.

There are other things coming together. Some at their beginnings in trends. Some almost over. It can't be nailed down. It's mercurial. It's utopian. It's anti-utopian. Improvisational groups and imaginative instrumentalists. Jams. New rhythms. Soft and rocking. Loud and rocking. Electric. Electrifying.

It's impossible to predict or report on all the phenomena. Changes come subtly though they seem to arrive suddenly. The words are saying more. So is the music. With fun. With a touch of nostalgia. With searching. It's good. And, in the bargain, it's entertaining.

Doo wah. Doo wah. Dooooo wah, doo wah!
Yip-yip-yip-yip-yip-sha-na-na-na!
Oh-wo-wo-wo-wo-wo-wo! Ooo-wah-wah-wah-wah!

Hey, have you caught up with Flash Cadillac & The Continental Kids as yet?

—Mort Goode

This newspaper supplement is an advertising medium developed by the CBS Records Merchandising Department, Alvin Teller, Director.

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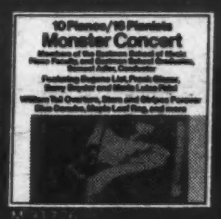

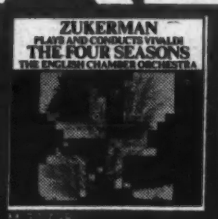

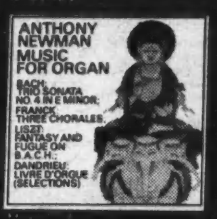

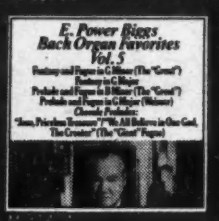

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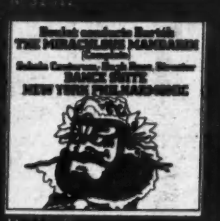

Greig: Piano Concerto/ Rachmaninoff: Rhapsody on a Theme of Paganini Entremont/Ormandy MS 6016	Vivaldi: The Four Seasons MS 6744 Bernstein	Lalo: Symphonie Espagnole MS 7003 Bruch: Violin Concerto Stern/Ormandy	R. Strauss: Also Sprach Zarathustra M 30443 Bernstein	Grieg's Greatest Hits MS 7505 Bernstein/Szell/Ormandy etc.	Prokofiev's Greatest Hits MS 7526 Bernstein/Ormandy etc.
The Lord's Prayer MS 6063 Mormon Tabernacle Choir	Beethoven: Symphony No. 3 "Eroica" MS 6774 Bernstein	Beethoven: Symphony No. 9 "Choral" MS 7016 Mormon Tabernacle Choir/ Philadelphia Orchestra/Ormandy	Grofe: Grand Canyon Suite M 30446 Ormandy	Handel's Greatest Hits MS 7515 Biggs/Mormons/Ormandy etc.	Puccini's Greatest Hits MS 7528 Kostelanetz
Rimsky-Korsakoff: Scheherazade MS 6089 Bernstein	Espana—Spanish Favorites MS 6786 Falla/Ravel/Chabrier Bernstein	Mendelssohn: "Italian" MS 7057 Symphony/Schubert: "Unfinished" Symphony Bernstein	Tchaikovsky: 1812 Overture M 30447 Mormon Tabernacle Choir, Band, Cannons, Phila. Orchestra/Ormandy	Liszt's Greatest Hits M 30306 Ormandy/Kostelanetz etc.	Rachmaninoff's Greatest Hits MS 7506 Graffman/Entremont/Bernstein etc.
Franck: Symphony in D Minor MS 6072 Bernstein	Rodrigo: Concierto de Aranjuez Castelnuovo Tedesco: Guitar Concerto MS 6834 John Williams/Ormandy	Mahler: Symphony No. 1 MS 7069 Bernstein	Mussorgsky: Pictures at an Exhibition; Night on Bald Mountain M 30448 Ormandy/Philadelphia Orchestra	Mendelssohn's Greatest Hits MS 7516 Stern/Bernstein/Ormandy	Ravel's Greatest Hits MS 7512 Bernstein/Ormandy
Gershwin: Rhapsody in Blue/American in Paris MS 6091 Bernstein	The Moldau & other Favorites Smetana/Dvorak MS 6879 Bernstein	The Glory of Gabrieli MS 7071 Biggs/Brass/Choir	Debussy: Nocturnes M 30483 Boulez	Mozart's Greatest Hits MS 7507 Bernstein/Ormandy/Szell/Previn etc.	Rimsky Korsakoff's Greatest Hits MS 7509 Ormandy/Bernstein etc.
Beethoven: Violin Concerto MS 6093 Stern/Bernstein		Bach: Goldberg Variations MS 7096 Glenn Gould	Horowitz Plays Chopin M 30843		Rossini's Greatest Hits M 30309 Szell/Bernstein etc.
Shostakovich: Symphony No. 5 MS 6115 Bernstein		Horowitz on TV—Chopin/ Schumann/Scarlatti, etc. MS 7100	Climb Every Mountain— Songs of Inspiration from Bway and Hollywood M 30847 Mormon Tabernacle Choir		Saint Saens' Greatest Hits MS 7522 Ormandy/Bernstein etc.
Orff: Carmina Burana MS 6163 Ormandy		Ride of the Valkyries/ Wagner—Orchestral Favorites MS 7141 Bernstein	Ravel: Daphnis & Chloe Suite No. 2; Alborada/Rhapsodie Espagnole M 30851 Boulez		Schubert's Greatest Hits MS 7526 Ormandy/Szell etc.
Tchaikovsky: Nutcracker Suite/Prokofiev: Peter & The Wolf MS 6193 Bernstein		R. Strauss: Till Eulenspiegel/Dukas: Sorcerer's Apprentice, etc. MS 7165 Bernstein	Respighi: Pines of Rome: Fountains of Rome M 30829 Ormandy		Sibelius' Greatest Hits MS 7527 Bernstein/Ormandy etc.
Brahms: Symphony No. 1 MS 6202 Bernstein		Tchaikovsky: Symphony No. 6 "Pathetique" MS 7189 Ormandy	The Great Marches (Sousa, etc.) M 30943 Bernstein		Johann Strauss' Greatest Hits MS 7502 Ormandy/Philadelphia Orchestra
Bach Organ Favorites MS 6261 Vol. I—E. Power Biggs		Switched-On Bach MS 7194 Walter Carlos	Bernstein Conducts Wagner M 31011 Flying Dutchman/Meistersinger etc.		Tchaikovsky's Greatest Hits—Vol. I MS 7503 Bernstein/Ormandy
Beethoven: Piano Concerto No. 5 "Emperor" MS 6366 Serkin/Bernstein		Berlioz: Symphonie Fantastique MS 7278 Bernstein	Offenbach: Gaite Parisienne Bizet: L'Arlesienne Suites M 31013 Bernstein		Tchaikovsky's Greatest Hits, Vol. II MS 7513 Bernstein/Ormandy
Britten: Young Persons Guide to the Orchestra/St. Saens: Carnival of the Animals MS 6368 Bernstein		Well-Tempered Synthesizer MS 7206 Walter Carlos	Stravinsky: Petrushka M 31078 Boulez		Wagner's Greatest Hits MS 7511 Ormandy/Bernstein etc.
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Beethoven: Symphony No. 5 MS 6468 Bernstein		Szell Conducts Wagner MS 7291	Music for Organ, Brass & Percussion M 31193 Biggs		
Beethoven: "Moonlight," "Pathetique," "Appassionata" Sonatas MS 6481 Serkin		Stravinsky: Rites of Spring MS 7293 Boulez	Bach's Greatest Hits— Vol. I MS 7501 Ormandy/Biggs/Carlos/Casals		
Prokofiev: Classical Symphony; Lt. Kije; Love for 3 Oranges MS 6545 Ormandy		Mendelssohn & Tchaikovsky: Violin Concertos MS 7313 Zukerman	Bach's Greatest Hits— Vol. II MS 7514 Ormandy/Biggs/Gould/Casals etc.		
Rachmaninoff: Piano Concerto No. 2 MS 6634 Graffman/Bernstein		Sibelius: Symphony No. 2 MS 7337 Bernstein	Beethoven's Greatest Hits MS 7504 Bernstein/Ormandy etc.		
Mozart: Piano Concerto No. 21 "Elvira Madigan;" Concerto No. 24 MS 6695 Casadesus/Szell		Tchaikovsky: Piano Concerto No. 1 MS 7339 Graffman/Szell	Berlioz' Greatest Hits M 30384 Bernstein/Munch/Ormandy etc.		
God Bless America MS 6721 Mormon Tabernacle Choir		Debussy: La Mer/Afternoon of a Faune MS 7361 Boulez	Bernstein's Greatest Hits M 30304 Bernstein/Kostelanetz		
"William Tell" and Other Favorite Overtures MS 6743 Bernstein		Opera's Greatest Ballets MS 7415 Bernstein	Bizet's Greatest Hits MS 7517 Bernstein/Ormandy etc.		
		Ravel: Bolero/Pavan 3 Cornered Hat/Massenet: Le Cid MS 7673 Philadelphia Orchestra/Ormandy	Brahm's Greatest Hits M 30307 Ormandy/Bernstein etc.		
		Sibelius: Finlandia; Karelia/Alven: Swedish Rhapsody/ Grieg: Marches MS 7674 Ormandy	Chopin's Greatest Hits MS 7506 Entremont/Ormandy etc.		
		God of Our Fathers M 30084 Mormon Tabernacle Choir	Copland's Greatest Hits MS 7521 Bernstein/Copland		
		Tchaikovsky: Swan Lake M 30088 Bernstein	Debussy's Greatest Hits MS 7523 Bernstein/Ormandy		
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WELCOME BACK, AGE OF EXCESS

Historians are fond of applying descriptive phrases to segments of our past. The 17th Century is known to many as The Age of Extravagance, the 18th Century is often referred to as the Age of Reason; with somewhat discomforting accuracy the 20th Century has been identified as The Age of Anxiety. In music, at least, the 19th Century would probably qualify as The Age of Excess.

This was the time of the flamboyant virtuoso, the burgeoning symphony orchestra, the symphonies of "heavenly length." Fainting was the fashion, and women dropped like flies at recitals by such powerhouses as Franz Liszt. An extended trill from Liszt's piano was enough to cause flutterings and palpitations. A rush of chords was sure to produce at least a half dozen full-fledged swoons.

Competitions between performers were all the rage, and not even Beethoven found it undignified to do battle with a fellow virtuoso in free improvisation. The "anything you can play I can play louder and faster" syndrome wasn't just confined to the commercial publicity-grubbers. Even Mozart, that paragon of taste, gleefully participated in these musical sparring matches.

One of the more entertaining symptoms of this fever of megalomania were the Monster Concerts arranged by the 19th Century Monster Concert specialist, Louis Moreau Gottschalk. The rationale was: if music played on two pianos sounds good; music played on ten pianos must sound five times better. Actually, Gottschalk didn't operate on such a modest scale. Once he assembled 900 performers on one stage in Havana for a Monster Concert. Impressive? Not when you consider the 22,000 players and singers he got together for a festival in New Orleans No one can ever accuse Gottschalk of thinking small.

Though some dourly proclaim that "Nostalgia ain't what it used to be," in music it's very much an "in" thing. The Romantic Revival, one of the more endearing eccentricities of our contemporary musical life is irreverently refreshing, an amiable antidote for those who think that too much contemporary music takes itself too seriously. One of our virtuosos who specializes in the music of an obscure 19th century composer, strides out onto the concert platform in a long cape and top hat. It's fun, and it doesn't hurt the music a bit.

Predictably, the Monster Concert concept has been given a new lease on life by the Romantic Revival, mostly through the efforts of Gottschalk expert Eugene List. List organized his own "Mini-Mini-Monster Concert" (only 10 pianos and 16 pianists) and offered it to a thoroughly beguiled audience that assembled for it at midnight in New York's Philharmonic Hall. On the program were such noise makers as Rossini's "Semiramide" Overture, arranged by Czerny for 32 hands, Gottschalk's own arrangement of the Rossini "William Tell" Overture and his own "La Gallina."

With ten grands stretched across its stage, Philharmonic Hall looked like Steinway's 57th Street showroom. The sounds they produced were nothing like New York had ever heard before. Gottschalk would have been ecstatic.

—Ernie Gilbert

QUADRAPHONIC SOUND
Revolution, Evolution or "just another way to sell more equipment"?

Years ago, record producers (A&R men,) seeking greater flexibility in obtaining a specific "sound" in the post-recording mixing and editing stage of production, asked that studio recording consoles and tape recoders be designed to handle more and more separate channels of sound. In this way the relative volume of different instruments and voices recorded at a session could be balanced at a later time or more voices or instruments could be added, in perfect sync, on the same tape. As a result, eight, sixteen or even twenty-four channels (tracks) of sound are now recorded onto original master tapes. Producers, seeking more clarity in mixing started demanding more speakers in the editing studios. After a few days or weeks listening this way, the stereo stuff at home started to sound pretty limited. So the people who actually work with the music started talking about a multi-channel home sound to their friends, colleagues and bosses.

Subsequently, the first 4-channel reel-to-reel tapes appeared on the market. The few audiophiles who wished to make the substantial investment required to play these tapes soon started praising the new kind of sound they were getting.

A more convenient and less costly method of four channel sound for the home was the introduction of the 4-channel 8-track cartridge tape. It required a lower investment for the home installation but still lacked the convenience and desirability of the disc.

More recently Columbia introduced SQ Quadraphonic discs to make this exciting new dimension in sound available in the most convenient format possible, and the rapidly growing catalog of SQ records now includes music in all categories.

These discs, playable on all stereo units, have two additional channels of music encoded into the same groove as the two stereo channels. When played in stereo the two rear channels are heard, "folded," into the front for a conventional stereo display. When played through equipment comprising an SQ decoder, four channels of amplification and four loudspeakers, we hear the startling impact of quadraphonic sound.

Many stereo systems can be readily converted to quad with the addition, rather than substitution, of equipment. Over 50 audio equipment manufacturers are making equipment to play SQ discs quadraphonically. Almost 65 models featuring SQ are *now* in stores for demonstration and sale: add-on decoders, quadraphonic amplifiers and receivers, compact systems—in a wide range of price and complexity.

Stop by an audio specialist and ask to hear a demo of 4-channel quadraphonic sound. If you are still skeptical, ask to have the rear channels switched off in the middle of the music. That will be revealing.

The whole reason for the big wattage and the giant speakers in home audio (and on stage for rock groups) is impact and more involvement with the music. Quadraphonics and SQ records do just that and more without the blast—substituting spatial expansion for earaches, the sound of the recording hall for your room's acoustics, clarity and definition for distortion. More than that it offers the artist and producer the opportunity to deliver a wholly new creative experience to the listener—the opportunity to be totally involved—to be right in the middle of an orchestra rather than a mere listener in a concert hall.

So don't indict the speaker makers for foisting quad on you. Yes, they'll sell more speakers, but only to those whose ears have told them they want it. Quad sound in the home is a natural progression from stereo, adding another dimension and more options to the growing numbers of home music listeners.

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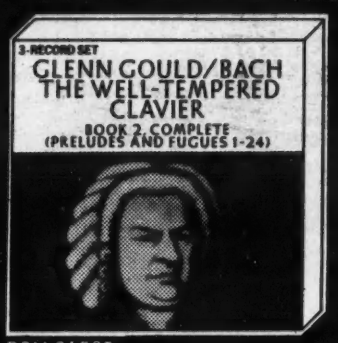

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ANTHONY NEWMAN: MAVERICK HARPSICHORDIST

In a recent TIME Magazine review, keyboard wizard Anthony Newman was dubbed "high priest of the harpsichord, a turtlenecked Bachian missionary not seen since the days of the late Wanda Landowka and Albert Schweitzer." Clever copy writing? Yes. But, to anyone who has ever seen an Anthony Newman concert, it's also appropriate. What better way to describe both Newman's zeal and the fervent response of his mostly youthful following? At a recent sold-out Philharmonic Hall concert, Newman invited his audience to "Come on down front so you'll be nearer the music." With hundreds sitting before the stage and in the aisles, Newman's concert took on all the appearances of intense and deeply felt ritual.

To some of the traditionalists of the music establishment, Newman is something of a maverick. He plays Bach with the sort of gutsy approach that can surprise and even outrage the conservatives. Some reviewers have accused him of trying to break all existing speed records. But, among critics, there is pr[illegible]eral agreement that Newman has technique to [illegible]nd that his Bach, no matter how unorthodox, "wo[illegible]." When the NEW YORK TIMES critic described Newman as "a keyboard technician of staggering facility, on the scale of Horowitz," he gave a pretty good indication of his incredible skill. "Dazzling," "fanciful," "fresh," "impetuous," "electrifying," "stunning," "extraordinary," "stimulating," and "phenomenal" are a few of the other adjectives used to describe Newman's harpsichord and organ playing. But they only provide a clue to the sort of driving excitement he brings to his work. The man has to be heard. Newman's decision to amplify the naturally small sound of the harpsichord also raised a few eyebrows, even though one writer noted that amplification merely raised the level of the instrument "from a whisper to, say a murmur." But Newman couldn't care less. As movers came to roll off his harpsichord to Town Hall, for one of his concerts, he turned to a nearby interviewer and said, "I'm going to amplify the hell out of the thing. I don't care what they think."

But don't be misled into thinking that Newman is a complete iconoclast. For his new recording of Bach's Brandenburg Concertos he used original baroque instruments for most of the key parts. And he certainly seemed to get through to the scholarly critic of High Fidelity Magazine who called the set "one of the most important baroque records of the decade." Away from music Newman is a serious and thoughtful man. Many of his views are well known to readers of ROLLING STONE which devoted a couple of articles to him recently. The publication embraced him as an unshackled and hip contemporary artist, but didn't scrimp on his purely musical achievements. The Stone's reviews of two of Newman's Columbia Bach records are extraordinarily perceptive.

Newman is deeply committed to Zen and practices meditation an average of three hours a day which, incidentally, he considers much tougher than practicing Bach for the same period of time. He is also a firm believer in Astrology. He casts his own horoscope, and halts all creative activities if the planets aren't in favorable position. His family, teaching schedule and recital and recording dates don't leave Newman too much time for himself. But that's something to be rectified in the future. Right now, there are a lot of things to be taken care of.

NEWMAN SPEAKS OUT:

ON CONCERTS:	*"I'm big on recordings and not big on concerts . . . the audience situation has been built up now so that it's the most abnormal, tense scene . . . I don't know anyone who actually plays as well as he can at a concert."*
ON THE CONCERT BUSINESS:	*". . . a combination of money, politics and a certain New York fakery which is unlike anything in the world."*
ON PERFORMING:	*"I'm not driven by a career ambition at all . . . Performing is just what I do. And I may do it more or less well than anybody else."*
ON BACH:	*"Bach is the most universal of all composers . . . Anybody can play his music. You can play it on any instrument. Even tuned bathtubs. It sounds great. Sing it, play it, bow it, anything. It's beautiful."*

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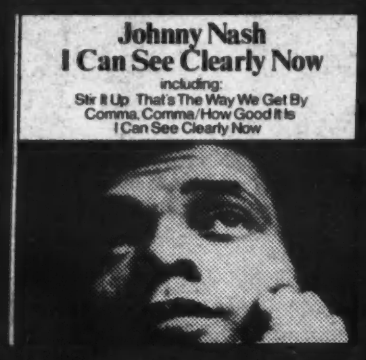
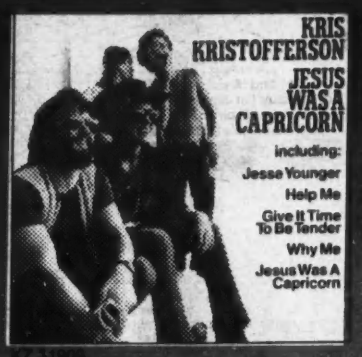
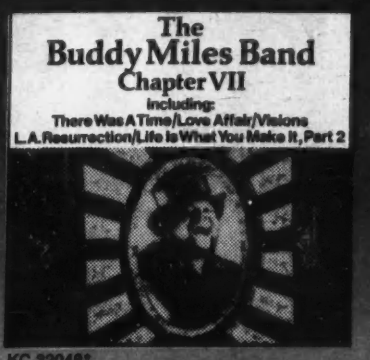
HEAD


Johnny Nash
I Can See Clearly Now
including:
Stir It Up That's The Way We Get By
Comma, Comma/How Good It Is
I Can See Clearly Now

KC 31419*
A collector's item long unavailable, this is Laura's first album and contains an incredible number of chart-busting songs.

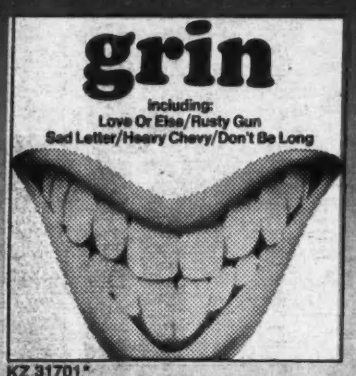


KZ 31909
Brilliant new Kristofferson songs. The most critically acclaimed songwriter and singer in the land with a new album of unforgettable songs.

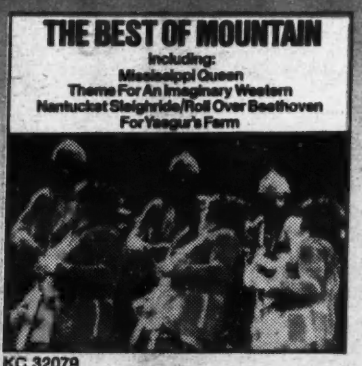


KC 32048*
Your mind is going to go through some heavy changes when you hear "Chapter VII" of the Buddy Miles story. From one of the greatest rock drummers, Buddy's best yet.

KC 31930*
Come join the roundup with the kings of the Gypsy Cowboys. The New Riders and their new records are going to cause stampedes.



KZ 31701*
The third album by the multi-talented writer/performer Nils Lofgren and his band. "All Out" features ten new Lofgren originals.



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The heaviest of the heaviest, the Best of Mountain with Leslie West and Felix Pappalardi.

KC 31776*
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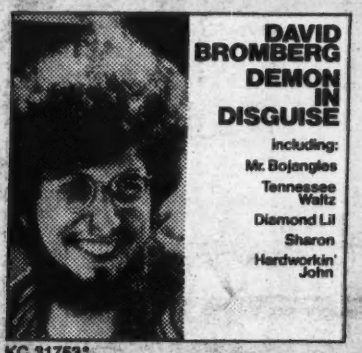

KC 31753*
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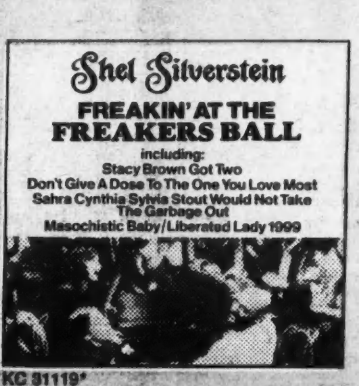
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FREAKIN' AT THE
FREAKERS BALL
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Don't Give A Dose To The One You Love Most
Sahra Cynthia Sylvia Stout Would Not Take
The Garbage Out
Masochistic Baby/Liberated Lady 1999

KC 31119*
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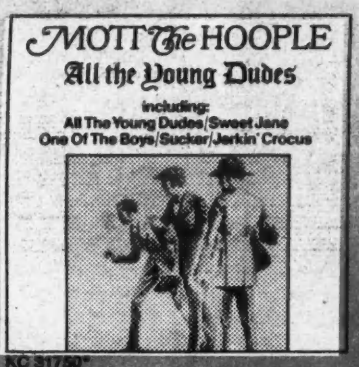

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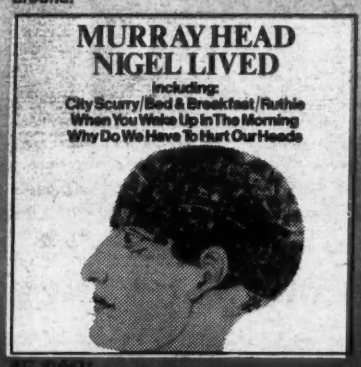
The stompin' new Mott The Hoople album produced by David Bowie. Including their sensational hit, "All the Young Dudes."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NIGEL LIVED
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Why Do We Have To Hurt Our Heads

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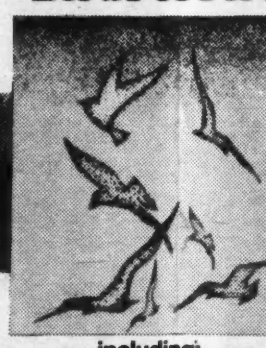
Birds of Fir



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Thousand Island Park/Sanctuary/

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ENNISMORE
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I Want Some More/Exclusively For Me
How Wrong Can One Man Be

KE 31934
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360 Degrees Of Billy Paul
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Brown Baby/I'm Just A Prisoner
Your Song/Am I Black Enough For You
I'm Gonna Make It This Time

Great new album by the musicians' musician of soul. A beautiful Gamble-Huff production featuring Billy's exciting smash, "Me and Mrs. Jones."

WEST, BRUCE & LAING
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The Air That I Breathe

Featuring Albert's smash hit, "It Never Rains In Southern California." Albert's album is full of great songs.

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GREATEST HITS, VOLUME II
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Wasn't Born To Follow/Chestnut Mare
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The Hollies/Romany
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And Settlin' Down/I Can See Everything

KE 31601*
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TYRANNY AND MUTATION
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Wings Wetted Down

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Alta Mira/We All Had A Real Good Time

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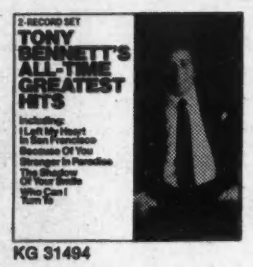

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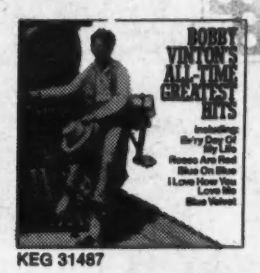
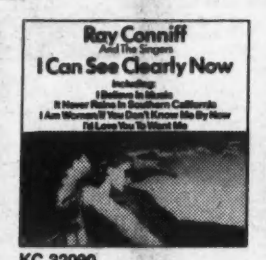


KEG 31487

KC 31626



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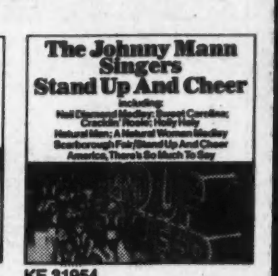

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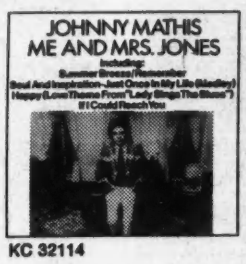

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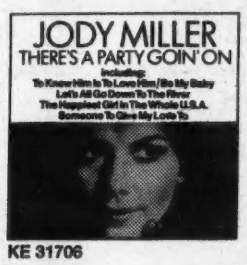

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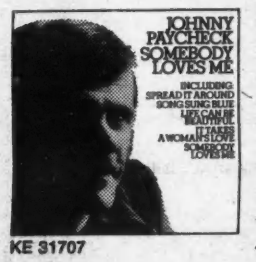

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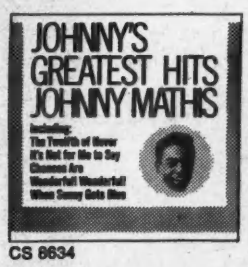

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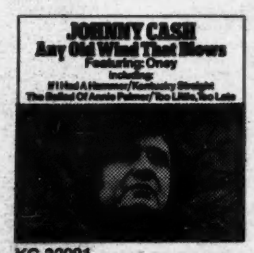

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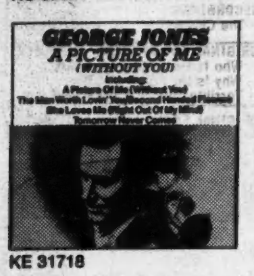


KE 31718

And Then There Were Big Band Days

There are millions of stories still being told about the big band days. Stories about the bus rides. The mobsters. The wild dance halls. The fights. And even some stories about the bands themselves, the musicians, the "characters," and some of the record sessions.

"Hear Me Talkin' To You," the Nat Shapiro-Nat Hentoff collection of stories of jazz by the men who made them has a story by Jimmy McPartland, the cornetist who was then with the great Ben Pollack Band. They were out of a job. In New York. Tough layoff. No work, nothing saved up. He tells this tale of those times:

"We couldn't pay rent . . . so after a couple of weeks we moved into the Whitby Apartments, where Gil Rodin, Dick Morgan, Benny Goodman, and Glenn Miller had a suite. We all moved into that, practically the whole band, with the exception of Pollack, sleeping on chairs, couches, the floor, anywhere.

The number of that apartment was 1411. And that is how that title came up, *Room 1411*, by Benny Goodman's Boys. We had been out of work about five weeks when Benny came home and said, 'I've got a recording date with Brunswick. We can get some money, buy some food, eat!'

We made that date—Goodman, Miller, myself and two or three more, playing different kinds of numbers like *Blue* and *Jungle Blues*, and this one we named *Room 1411*. After the session was just about over, we started kidding around and playing corny.

Out comes the recording manager from his booth and he says, 'That's it! That's what we want, just what you were playing there!' We were playing as corny as possible. As a matter of fact, Tommy Dorsey had come up and was standing, listening to us, and he picked up a trombone and started playing, kidding around, too.

The manager said, "You gotta do that.' That is what he wanted. So we sort of used the *St. Louis* chord progressions and blew all this cod Dixie, and we called the number *Shirt Tail Stomp*. It sold more than any of the others; or I should say that it sold the rest of the sides because it was corny. It shows the taste of people; still the same, I guess, the world over."

MAKEOUT MUSIC

Johnny Mathis advances the art of remembering.

The place is yours or his (hers). It is eight, nine, ten o'clock or two, three, four in the morning and you're driving to a movie or back from one. You're alone or part of a crowd in Chicago or St. Petersburg or a suburb of Grassy Knoll, Wyoming. You're in high school or zonked out because you just put the last kid to sleep or wondering how the grandchildren are doing.

Pick your own time and place and circumstance. Odds are Johnny Mathis recordings will startle you into conjuring up that certain moment or many or focusing back on your rock or non-rock delights.

The Mathis vocal touch has changed with the mood of the music and the times. He somehow has toured through rock 'n' roll, folk-rock, country-rock, show-tunes, blues and Academy Award winners. But always the touch is soft, personal, balladic. It always starts one moving toward an embrace. Two recent articles about Johnny appeared in publications whose readership is almost entirely the younger generation.

In *Rolling Stone*, it began this way: "Fifteen years ago, when the world was young, Johnny Mathis started singing songs people could get horny to. Dancing close was the same as dancing Mathis. He had a voice that could melt steel. . . . He was big. An *artiste*."

It reached this conclusion: "America actually owes a lot to Johnny Mathis. When the Mathis records came on in the years between 1956 and 1965, that was the signal for the lights to go down, the curtains to be drawn, and a kind of breathless hush to go over the living rooms and dens and parked cars all over America. . . . More people got more stuff by listening to Johnny Mathis records than through practically any other means. No other pop singer can make that statement . . . Johnny Mathis is a patron saint of the secret feel, the hastily crossed leg, the quickly adjusted bra, the romantic candlelight world that doesn't really exist except for people who want it to."

Fusion credits Johnny with founding a whole new school of musical packaging called "Makeout Music."

Well, then and now, the approach to a song is warm and understanding. Johnny does care about the songs he sings. The lyrics do have meaning. He obviously helps them say something special.

The ability to remind us what happened one night continues.

Johnny Mathis is a specialist in crowd pleasures—or personal ones. He holds an unmatched record in turning people on romantically. His songs are not a dialogue for the over-the-hill. They are the background music for going back to last night or a day before yesterday.

You Don't Have To Leave College These Days

Time was you had to get away from college to hear great entertainment and great entertainers and groups that swung or were progressive or jammed or were *avant garde* or anything else that, musically, could be loosely categorized as improvisational.

In those days—and it wasn't very long ago—they didn't make it as campus attractions or college concerts. You had to get to the profusion of smoky nightclubs that stretched from the famed 52nd Street in New York to San Francisco's Blackhawk and Los Angeles' The Haig. Those were the hangouts for buffs, for cliques, for players who could drop in to jam or look for a gig. Life for the jazz musician was a continuing round of luxury and squalor, of all-night rides in overcrowded cars and relief in greasy hamburger joints at dawn. It was not unattractive for footloose spirits.

Dave Brubeck was not one of those footloose spirits. Sure he had grown up working such rooms. Certainly it was the way to exist then, to get one self together, to find the right players, to stretch out into new musical areas, to satisfy a congenital and compulsive love for improvisation. He served his time playing for nocturnal drinkers and building a reputation for the Dave Brubeck Quartet.

Dave had his own ideas of the way he wanted his music listened to. The atmosphere of the clubs was not it. He was playing complicated harmonies. He took pride in the Quartet's ability to produce intelligent counterpoint *ad lib* and to use eccentric rhythms and combinations of rhythms. He wanted his audiences to pay attention, to relax and listen in comfort. He also wanted to get away from table-hoppers, from loud, interrupting noise, from the need to leave his growing family too frequently.

After a particularly lengthy and conventional tour of the nation's jazz clubs, Dave thought only of how he could free himself from that kind of existence. He remembered a couple of concerts he had played at the College of the Pacific. They were enjoyable. And so he hit on a very radical idea. He and his wife wrote letters to several hundred colleges soliciting concert dates. The response was immediate. Favorable. They booked enough dates to begin a new way of life.

It was the start of college concerts as we know them today. Twenty years ago. It was a historic beginning. It is today's main arena for live entertainment.

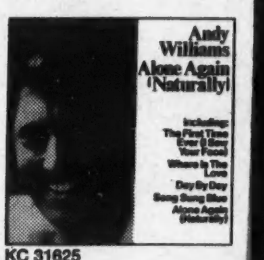
A Report From COUNTRY MUSIC Magazine:

"Tex Ritter went through quite an experience when he was on the recent U.N. sponsored Far East Tour. While in the Orient, some well-meaning soul talked Tex into taking a bath, only this was no ordinary bath. As the lady attendant prepared to wash him, Tex found to his dismay that he couldn't remove his cowboy boots, and was surprised to find that the attendant had learned a lot about her celebrated client. Throughout the operation, if that's the right word, she insisted on humming "High Noon."

The boots eventually came off, after a thorough soaking."

—Mort Goode

KC 31760



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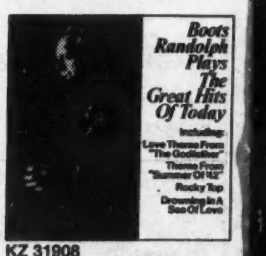

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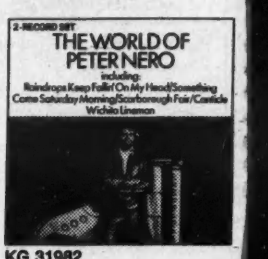

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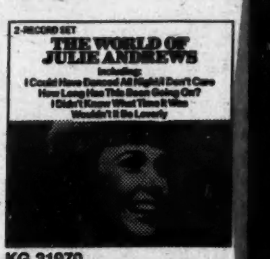

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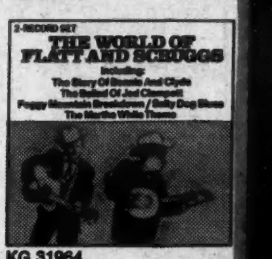

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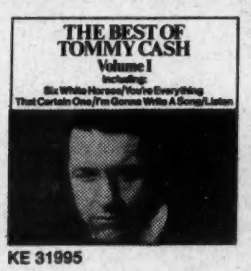

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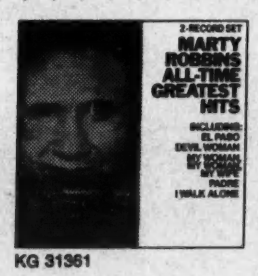

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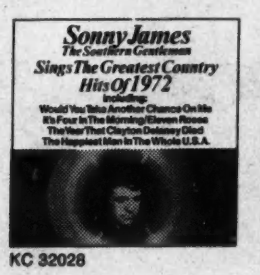

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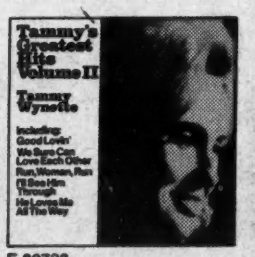

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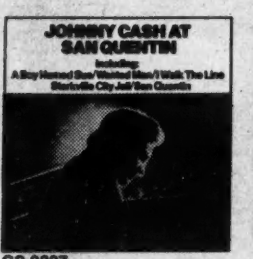

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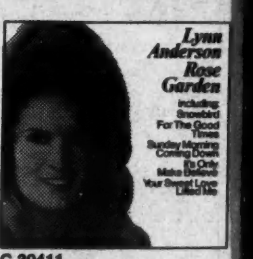

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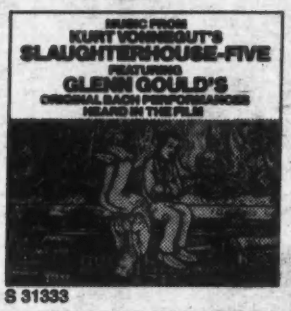

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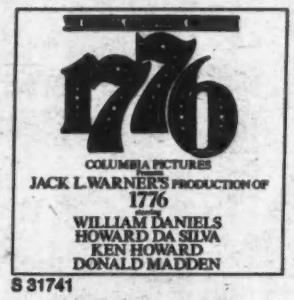

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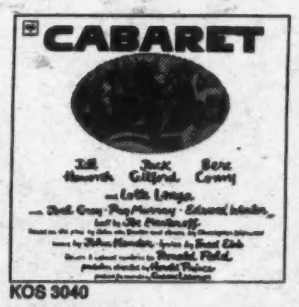
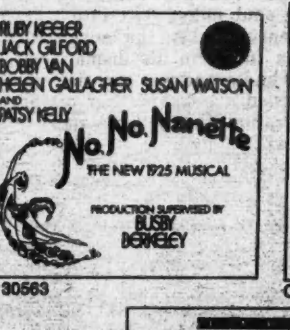


KOS 3040

BROADWAY AND OFF-BROADWAY West Side Story	OS 2001
ORIGINAL SOUND TRACK RECORDINGS Cinderella	OS 2005
BROADWAY AND OFF-BROADWAY Bells Are Ringing	OS 2006
BROADWAY AND OFF-BROADWAY Flower Drum Song	OS 2009
BROADWAY AND OFF-BROADWAY My Fair Lady	OS 2015
ORIGINAL SOUND TRACK RECORDINGS Porgy and Bess	OS 2016
BROADWAY AND OFF-BROADWAY Gypsy	OS 2017
DRAMA AND SPOKEN WORD Mark Twain Tonight!	OS 2019
BROADWAY AND OFF-BROADWAY The Sound Of Music	KOS 2020
ORIGINAL SOUND TRACK RECORDINGS Li'l Abner	OS 2021
BROADWAY AND OFF-BROADWAY On The Town	OS 2028
BROADWAY AND OFF-BROADWAY Irma La Douce	OS 2029
DRAMA AND SPOKEN WORD More Of Hal Holbrook In Mark Twain Tonight!	OS 2030
BROADWAY AND OFF-BROADWAY Camelot	KOS 2031
BROADWAY AND OFF-BROADWAY South Pacific	OS 2040
ORIGINAL SOUND TRACK RECORDINGS West Side Story	OS 2070
BROADWAY AND OFF-BROADWAY Finian's Rainbow	OS 2080
BROADWAY AND OFF-BROADWAY I Can Get It For You Wholesale	KOS 2180
BROADWAY AND OFF-BROADWAY Pins and Needles	OS 2210
BROADWAY AND OFF-BROADWAY Show Boat	OS 2220
BROADWAY AND OFF-BROADWAY Julie And Carol At Carnegie Hall	OS 2240
OPERETTA The Merry Widow	OS 2280
BROADWAY AND OFF-BROADWAY Kiss Me Kate	OS 2300
BROADWAY AND OFF-BROADWAY Gentlemen Prefer Blondes	OS 2310
BROADWAY AND OFF-BROADWAY The Most Happy Fella	OS 2330
BROADWAY AND OFF-BROADWAY Candide	OS 2350
OPERETTA The Student Prince	OS 2380
BROADWAY AND OFF-BROADWAY Spoon River Anthology	OS 2410
BROADWAY AND OFF-BROADWAY In White America	KOS 2430
ORIGINAL SOUND TRACK RECORDINGS My Fair Lady	KOS 2600
BROADWAY AND OFF-BROADWAY Oklahoma!	OS 2610
DRAMA AND SPOKEN WORD Famous Scenes From Hamlet	OS 2620
BROADWAY AND OFF-BROADWAY The King And I	OS 2640
ORIGINAL SOUND TRACK RECORDINGS Cinderella	OS 2730
DIETRICH, MARLENE Dietrich In London	OS 2830
BROADWAY AND OFF-BROADWAY Sweet Charity	KOS 2900
BROADWAY AND OFF-BROADWAY Mame	KOS 3000



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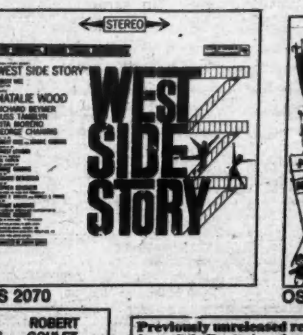
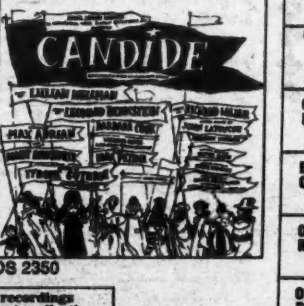


OS 3550


Music Composed and Conducted by Maurice Jarre
Andy Williams
sings
"Marmalade, Molasses and Honey"
Lyrics by Marilyn and Alan Bergman

S 31948

REVIVAL TIME

As we write, the hit musical on Broadway in this 1972-73 season isn't a "musical" at all but the Joseph Papp production of Shakespeare's "Much Ado About Nothing." True, there's music in it, written by Peter Link, and choreography by Donald Saddler. First tried out in New York's Central Park, it sensibly came into the shelter of the Winter Garden when the leaves fell. Where it flourishes decked out in the trappings of the time of Teddy Roosevelt, the girls in picture hats and long dresses, the gentlemen in uniforms and tennis clothes, and a live brass band onstage. The dialogue is just ever so slightly Americanized, without any trouble at all, and the plot, revolving mainly around Kathleen Widdoes' luscious Beatrice and Sam Waterston's marvelous Benedick, is about as substantial as that of most musicals anyway. Director A. J. Antoon has enjoyed himself so much — Keystone Kops, antique cars, marching band, flags, bunting, a canoe and an honest-to-God hissable villain—that it is impossible not to enjoy it. Even the Nixons liked it, though the President wasn't sure it was the same play he read.

Papp's "Much Ado" will get a television version and — there's a rumor—a cast album. What more could a hit musical ask for?

NOSEY

Christopher Plummer is cast in the title role of a musical based on Rostand's play about that long-nosed de Bergerac boy, "Cyrano." Several musical adaptations have been planned and attempted on this before, without scoring, but the difference here is that the book and lyrics are by Anthony Burgess of "Clockwork Orange." Music by Michael Lewis. It tries out in the Tyrone Guthrie Theatre in Minneapolis first, and the steel should be plenty cold before they hit New York. It is already set with an album deal, on A & M Records.

S 31944

TEETER-TOTTER ANYONE?

Late in the season we get to see a musical based on William Gibson's "Two For the Seesaw," music and lyrics by Cy Coleman and Dorothy Fields. Present casting calls for the doubly gifted Michele Lee to play Gitel Mosca and fresh-faced Ken Howard, fresh from both musical and movie of "1776," to be the earnest young lawyer. The job of taking this from a two-character character study to a full book musical fell to Mike Stewart ("George M!"). It looks to be a merry ride.

ALICE'S BLUE GOWN

Meanwhile a revival of the 1919 musical "Irene" is running the bases on the out-of-town tryout circuit. It stars Debbie Reynolds and, additionally, Patsy Kelly, straight from her hit role in "No, No, Nanette." This 52-year-old relic ("Irene," that is) has an adaptation of the book by Hugh Wheeler but keeps much of the original music by Harry Tierney, including the immortal "In My Sweet Little Alice Blue Gown." "Irene" opens in one of New York's new theaters, the Minskoff, named after one of the show's producers. In case you can't for some reason recall the plot of "Irene," Debbie Reynolds will play the part of an Irish lady piano tuner who gets involved with the social set. On the face of it, it looks a safe bet for those who want to avoid heavy doses of sex or violence. (Blue was just a color back then).

ORIGINALS!

Not everybody is revamping classic literature. Some are revamping classic movies, like the Ingmar Bergman 1956 "Smiles of a Summer Night." This will become "A Little Night Music" under the aegis of Hal Prince, with music and lyrics by the great Stephen Sondheim. Mr. Prince does nothing that is not original, and even though "Night Music" had a previous form it is a complete departure for both producer and composer-lyricist. Imagine! It is being written for real singers! There's a twist.

"Shelter," on the other hand, is a completely new concept, coming from the minds of Gretchen Cryer and Nancy Ford ("The Last Sweet Days of Isaac"). It's an intimate musical, cast of five, unless you count the computer.

Jordon Hott, who co-produced "Dames at Sea," is coming in with a full-scale musical called "Smith." No exclamation mark, just "Smith." As you might guess, the title character is a kind of ordinary guy with—to our knowledge—only one peculiarity. He hates musicals.

Cultural Poverty

According to *Variety*, the "bible" of the showbiz world, the U.S. is a backward nation in terms of the per capita amount spent by our government in subsidizing the arts. Our lowly figure is 15 cents per head, compared with Canada's $1.40, Austria and Sweden's $2 each, and West Germany's $2.42. Maybe we lost that war after all.

—Charles Burr

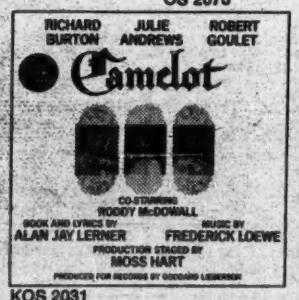
S 30563

OS 2015

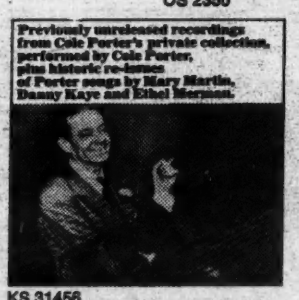
OS 2070

OS 2350

BOS 3220



KOS 2031


Previously unreleased recordings from Cole Porter's private collection, performed by Cole Porter, plus historic re-issues of Porter songs by Mary Martin, Danny Kaye and Ethel Merman.

KS 31458

BROADWAY AND OFF-BROADWAY Fiddler On The Roof	OS 3010
BROADWAY AND OFF-BROADWAY The Apple Tree	KOS 3020
BROADWAY AND OFF-BROADWAY Cabaret	KOS 3040
ISRAELI, HEBREW AND YIDDISH Fiddler On The Roof	OS 3050
ORIGINAL SOUND TRACK RECORDINGS Mark Twain Tonight!	OS 3060
BROADWAY AND OFF-BROADWAY South Pacific	OS 3100
ORIGINAL SOUND TRACK RECORDINGS The Graduate	OS 3180
BROADWAY AND OFF-BROADWAY George M!	KOS 3200
ORIGINAL SOUND TRACK RECORDINGS Funny Girl	BOS 3220
ORIGINAL SOUND TRACK RECORDINGS The Lion In Winter	OS 3250
BROADWAY AND OFF-BROADWAY 1776—A New Musical	BOS 3310
BROADWAY AND OFF-BROADWAY Jacques Brel Is Alive And Well And Living In Paris	D2S 779
BROADWAY AND OFF-BROADWAY Dames At Sea	OS 3330
ORIGINAL SOUND TRACK RECORDINGS M*A*S*H	OS 3520
ORIGINAL SOUND TRACK Tell Me That You Love Me, Junie Moon	OS 3540
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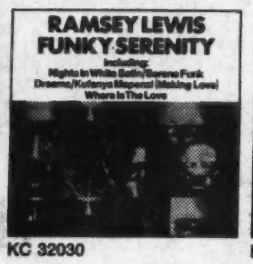

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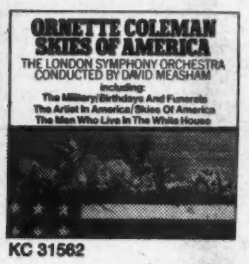
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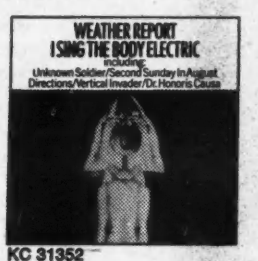

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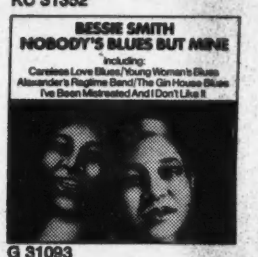
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SEE FOR YOURSELF

The list of unbelievably talented musicians who have blessed the world we live in, while accepting theirs, is long and honored. Ray Charles. Stevie Wonder. Jose Feliciano. Alec Templeton. Joe Mooney. George Shearing. Al Hibbler. They have entranced us all. And all are blind.

But the handicaps are not theirs. Not to them.

I have spent a great deal of time with Al Hibbler, who was Duke Ellington's vocalist for so long a time. And a star in his own right even longer.

A few years ago I would whisper phrase by phrase into Al's ear as he recorded. It was the technique we used when there wasn't sufficient time for him to memorize a new song.

What got to me always was his gigantic sense of humor. And he seemed mostly to play the humor off his blindness.

Example.

I would call him about something or other. Then, as now, he lived in a suburban town in northern New Jersey. After the usual amenities, I'd say something clever like: "What 'cha doing, Al?" And his reply, inevitably, would be something on the order of: "Oh, watching the Yanks on television." Or: "Just checkin' out the chicks walking by the house."

His topper one night came at the famous Birdland. George Shearing was there. Al had played a date on Long Island and had met me at the club on his way back to Jersey. It was close to closing and we made a date with George to get a bite to eat when he was finished for the night.

(I know that Al never utilized the talents of Seeing Eye dogs. To the best of my knowledge, neither had George. At least not at that time).

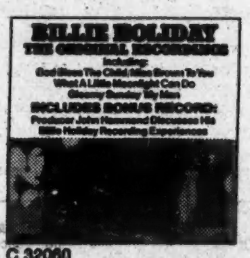
George finished his set, came off the stand, called to Al and me and said: "Okay, let's get out of here! Oh, by the way, where we going?"

Then this from Al: "Whadda you care, George? Follow me!"

And George, joyfully: "Fine, Al, Go ahead!"

I followed right along. I could see they knew where they were going.

—Mort Goode



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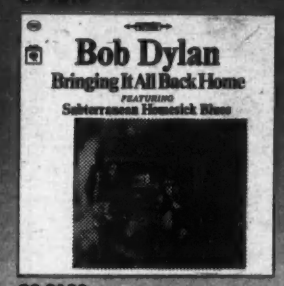

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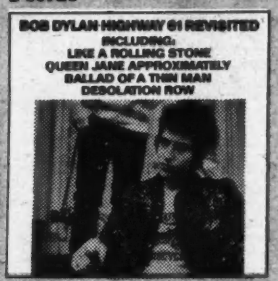

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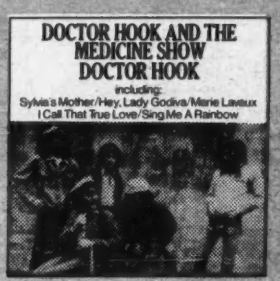
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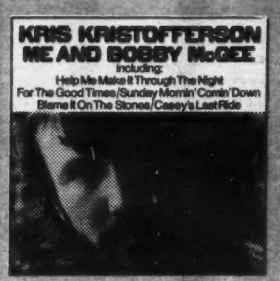
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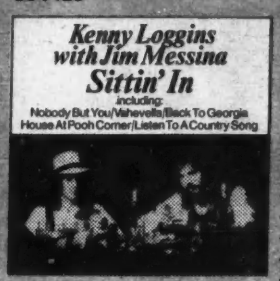

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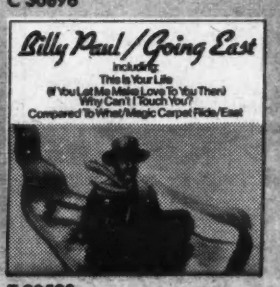
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Compared To What/Magic Carpet Ride/East
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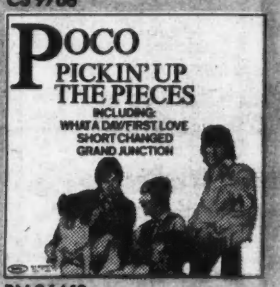

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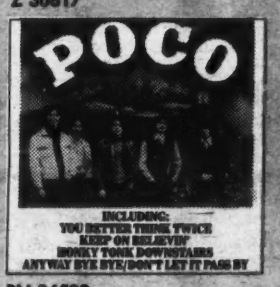

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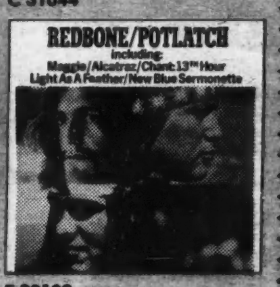

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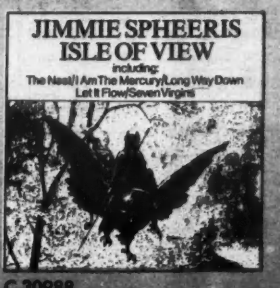

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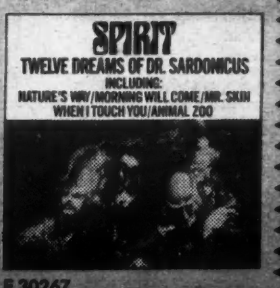

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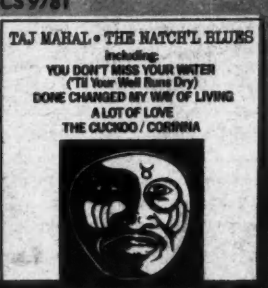
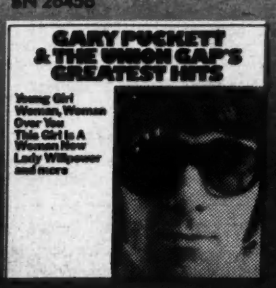
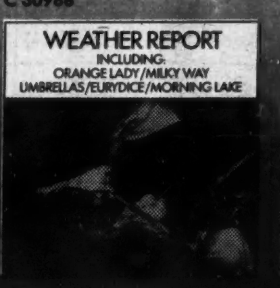
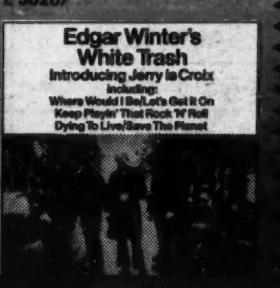
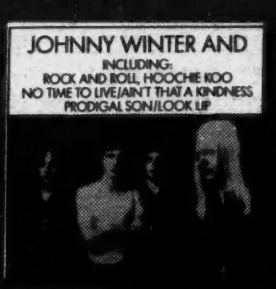

TAJ MAHAL • THE NATCH'L BLUES
Including:
YOU DON'T MISS YOUR WATER
('Til Your Well Runs Dry)
DONE CHANGED MY WAY OF LIVING
A LOT OF LOVE
THE CUCKOO / CORINNA









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